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St. Clair Productions presents the Latif Bolat Ensemble on April 22nd at the Unitarian Center, 4th and C Streets in Ashland. (See Artscene, p. 28 for details.)



On April 23, tune into *Thistle & Shamrock* Sunday evenings at 9pm on the *Rhythm & News* service as Fiona Ritchie presents *Scandinavian Journey*. Artists include Blazin' Fiddles (above), Swap, and others. (See Highlights, p. 23 for details.)

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**ON THE COVER**

Particulate matter resulting from forest fires, auto emissions and even dust mites is present in our air and in our homes ultimately contributing to the conditions of those who suffer from asthma.

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# JEFFERSON

A P R I L 2 0 0 6

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**FEATURE**

**8 All About Asthma, Naturally**

No matter if you live in the pristine State of Jefferson or in an industrialized urban area, if you suffer from asthma, whether you have a chronic condition or a one-time occurrence, you're not alone. Tens of millions of Americans experience asthma attacks, and approximately 5,000 Americans die from asthma or asthma-related complications each year. According to the National Jewish Medical and Research Center, which is the only medical and research center in the United States devoted entirely to lung, allergic, and immune diseases, asthma is the most common chronic disease of childhood and more than 4.8 million children have asthma. Though no one is exactly sure why, it seems that the number of people affected by asthma—especially children and low-income urban groups—is on the rise. Rising levels of air pollution as well as the growing trend among women to have children over age 35 (which in turn leads to more premature babies whose number one complication is lung problems) are thought to be partially responsible for this trend.

*Jennifer Margulis, local writer, mother and asthma sufferer, explores alternative methods of dealing with this disease as it becomes increasingly more apparent throughout the United States. Prevalent in urban areas as well as regions such as the State of Jefferson with relatively good air quality, Asthma affects young and old alike.*



The Siskiyou Institute kicks off its 2006 spring season with pianist Jovino Santos Neto on Friday April 7, at 8:00 p.m.

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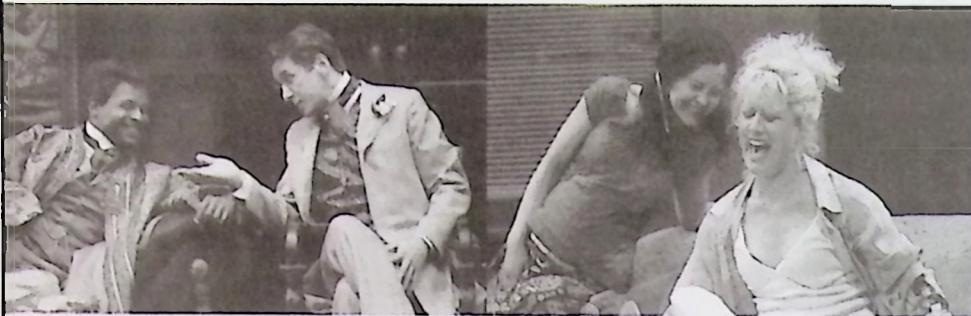
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# 2006



left, *The Importance of Being Earnest* (2006); Kevin Kenealy & Jeff Cummings.  
right, *LIP* (2006);  
Christine Albright & Robin Goodin Nordli.  
Photos by Jenny Graham.

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# TUNED IN

Ronald Kramer

## Federal Funding for Public Radio

I've been thinking a lot about public radio's federal funding prospects in recent months. Many will recall that last summer, with dramatic support from citizens across the country, we survived an attempt by the Bush administration and the House leadership to slash, or eliminate funding for the Corporation for Public Broadcasting (CPB) - which distributes those monies to stations across the country like JPR. With the Bush administration's new budget proposal now out, we again face the same prospects.

How did we get to this point?

CPB was founded, with strong bipartisan support, in 1966 when President Lyndon Johnson signed the Public Broadcasting Act as part of his "Great Society" program. With the nation then having had over a four-decade experience with broadcast media, our nation's political and educational leaders had concluded that commercial media alone did not well-serve our nation's needs. CPB was established to help launch a new type of broadcasting service - public broadcasting - which was committed to a public service mission. The federal government established the mechanism for "priming the pump" by providing funding, which had to be matched by local resources, to develop and sustain public radio and television stations. The composition of the first CPB Board, appointed by the President and confirmed by the US Senate, bespoke the high expectations which were being established for public broadcasting. It consisted of the presidents of Johns Hopkins University, the Massachusetts Institute of Technology, the Rockefeller Foundation, a former governor

of Georgia and a cadre of equally distinguished representatives from various sectors of society.

President Nixon despised public broadcasting's coverage of the Vietnam War and actively tried to dismantle the fledgling industry. But, apart from his administration, public broadcasting enjoyed support from both Democratic and Republican

administrations until Ronald Reagan's election. With the exception of President Clinton (who, on arrival at the White House, promptly and quietly pledged to a local Washington DC public station during a Fund Drive with the comment "new to the neighborhood"), administrations over the past 25 years have sought to either reduce, or entirely eliminate, support for CPB.

I have to confess that I find this relatively hos-

tile record surprising. With the exception of Social Security, I can't think of any other Federal program which has been equally successful as public broadcasting - and public broadcasting isn't running a deficit! The federal commitment to public broadcasting made in 1966, and which remains only a fraction of the total funding which supports our nation's public radio and television services, has produced social rewards beyond its founders' wildest expectations. Polling reveals that public broadcasting is rated by 79% of Americans as their most respected source of news and information. Audiences for public broadcasting, and particularly for public radio, have exploded. In the wake of commercial radio's retrenchment into media conglomerate ownership, which has produced shrinking ratings, public radio has come to be one of the larger, or even largest, play-

ers in the world of radio. National Public Radio (NPR) is its own example. It is now far larger, produces far more programming, and reaches far more Americans, than any commercial radio networks.

It is a picture of success that could not have even been imagined in 1966.

Moreover, public broadcasting enjoys strong bi-partisan support from local citizens. South Dakota's senior Senator, Larry Pressler, was House Majority Leader Newt Gingrich's designated hatchet man during Gingrich's 1995 attempt to totally de-fund CPB. A major contribution to Pressler's 1996 reelection defeat was the anger over which his antagonism toward public broadcasting produced in the strongly Republican-dominated South Dakota electorate. Even Gingrich has since changed his mind and now supports public broadcasting. "Either they changed or I have," he says.

Yet the prospects are frightening. It has been the Congress which has resisted efforts by the Reagan, Bush I and II administrations to halt CPB funding - and it has been individual, courageous senior Republicans who have consistently saved CPB. Yet their rank-and-file have increasingly joined the effort to eliminate federal support. Our supporters in Congress are aging and will not always be there to help defend public broadcasting. Our progress to date in helping those who will follow them to appreciate the importance of our work is not encouraging.

Moreover, the current federal budget is a near disaster for virtually all non-military programs. The funds available for social and educational programs continue to be crushed by current military spending - and the competition for available discretionary funding will therefore be far more intense than was the case even last summer.

In the nation's major metropolitan areas it is conceivable that public stations could survive without CPB funding - which averages about

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# JEFFERSON ALMANAC

## Pepper Trail

### Ownership and Stewardship

I recently returned from a visit to Florida, the place where the American conservation movement was born. There, at the beginning of the twentieth century, the unrestrained slaughter of egrets to provide plumes for ladies' hats led for the first time to an outcry against market hunting. This type of hunting - the killing of wildlife for commercial sale of meat, fur and feathers - had already brought the Passenger Pigeon, the American Bison, and other formerly abundant species to the brink of extinction. Within a few years, of course, the Passenger Pigeon was gone forever.

The outrage over plume hunting resulted in the founding of the National Audubon Society, the establishment of America's first National Wildlife Refuge at Pelican Island, and the eventual passage of the first federal laws to protect wildlife. These enshrined in law the principle that wildlife is a public resource, to be managed for the benefit of all Americans. It's now hard to imagine the earlier point of view about wild animals - that they were private property, belonging to the owner of the land where they were found, to be disposed of as he saw fit. No hunting seasons, no bag limits, no protected species - everything up to the discretion of the "owner."

Of course, the rights associated with the ownership of private property have always been a fundamental part of American society. But for most of the twentieth century, steady environmental progress was accomplished through the application of a parallel principle: stewardship. Stewardship is the concept that many

resources vital for the common good - including wildlife, clean air, and clean water - are owned by society as a whole, and must be cared for on that basis.

The stewardship approach culminated in a series of highly successful laws passed in the 1970's, including the Clean Air Act, the Clean Water Act, and the Endangered Species Act. These demonstrated how shared stewardship can work to provide benefits that far outweigh the costs. Without the Clean Air Act, Los Angeles

would still be enveloped in choking smog: since the law was enacted, ozone levels in California have declined by over 50%. Without the Clean Water Act, the Cuyahoga River in Cleveland would still be flammable, and less than half of U.S. would be served by wastewater treatment plants; today that proportion is almost 75%. Without the Endangered Species Act, Bald Eagles, Peregrine Falcons, and gray wolves would be gone from the lower 48 states; today all three have made spectacular comebacks.

In Oregon, the stewardship vision led to our system of land-use rules. This system was the brainchild of Governor Tom McCall, who declared in 1973: "But there is a shameless threat in our environment and to the whole quality of our life and that is the unfettered despoiling of our land. Coastal condominiums, sagebrush subdivisions and the ravenous rampage of suburbia ... all threaten to mock Oregon's status as the environmental model of this nation." By establishing urban growth boundaries and exclusive farm use zones, Oregon has for the most part avoided the urban sprawl that blights

66  
I NOW LIVE IN TOWN AND OWN  
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OF WILDLIFE THAT DEPEND  
UPON THEM.

so much of the rest of the U.S.

Despite these achievements, the vital role of environmental stewardship is under threat today. It is at risk of being overwhelmed by the campaign of private-property advocates, corporate interests, and neo-conservative politicians to promote the "ownership society." This campaign extends into every aspect of American life, including the environment.

On the national level, the Bush Administration has weakened key provisions of both the Clean Air Act and the Clean Water Act, replacing legal requirements with "market-based incentives." Richard Pombo, the chairman of the House Resources Committee, is pushing a rewrite of the Endangered Species Act that would remove most of its enforcement powers and would require compensation be paid to landowners for complying with the law. Pombo has also floated a proposal to sell off 15 national parks, including the 4-million acre Lake Clark National Park and Preserve in Alaska. His Republican colleague Tom Tancredo of Colorado introduced a bill to sell 15% of all Department of the Interior lands to pay for Hurricane Katrina recovery.

And here in Oregon, of course, we face the prospect of spreading urban sprawl, with the recent decision of the State Supreme Court upholding Measure 37. Many who voted for that initiative may be surprised to learn that 86% of all Measure 37 claims statewide have been for subdivisions and other land divisions, with only 14% for the type of single homesites that the Yes on 37 campaign highlighted in their misleading ads. To focus only on individual "ownership" while ignoring the obvious need for stewardship of common resources like open space and harmoniously planned communities will drastically reduce the quality of life for all of us.

I grew up on a ramshackle old farm in upstate New York. It was not wild by any stretch of the imagination; it was worked-over but still fertile country like that immortalized by Aldo Leopold in *A Sand County Almanac*. Leopold wrote: "We abuse land because we regard it as a commodity belonging to us. When we see land as a community to which we belong, we may begin to use it with love and respect." My father impressed upon my siblings and me that we were part of the land community. The ownership of our hundred acres came with the

CONTINUED ON PAGE 15



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# JEFFERSON PERSPECTIVE

Russell Sadler

## Senator Ben Westlund: A Remedy for Partisan Paralysis?

Sen. Ben Westlund's decision to leave the Republican party and run for Governor as an Independent, has the potential to transform Oregon's increasingly paralyzed politics.

Westlund is already being called a "voice for independents." He could become more than that. He could become a voice for many Oregonians who are disenchanted with the candidates offered by the Republican and Democratic parties each November.

Neither the Oregon Republican or Democratic parties are a majority party anymore. Only 39 percent of registered voters are Democrats. Even fewer are willing to register as a Republican, 36 percent. About 22 percent register as "nonaffiliated voters," who call themselves independents.

As the percentage of Republicans and Democrats dwindles, those who remain tend to be the "true believers," more doctrinaire, less able to create the consensus and make the compromises required to govern a pluralistic society. The result is the polarization that leads to the policy paralysis that afflicts both state and federal governments. The only people who can get nominated by the dwindling, polarized parties are people willing to toe the partisan party line. Once elected, they can't govern because they can't compromise with the other side. This problem has afflicted Oregon Republicans worse than Oregon Democrats.

The candidates Oregon Republicans nominate for statewide office are viewed as so extreme they cannot get elected.

The last Republican governor was Vic Atiyeh who left office in 1987. The last Republican Secretary of State was Norma Paulus whose term ended in 1985. The last Republican State Treasurer, Tony Meeker, left office in 1993. The last elected Republican Attorney General, Dave Frohnmayer, left office in 1991. The last

Republican elected Labor Commissioner, Jack Roberts, left office in 1999.

The Democrats have their own problems. They are winning these statewide offices by default. Democrats are simply perceived as acceptable alternatives to the more extreme Republican candidates. This has caused turmoil among registered Democrats. Many of the party faithful want to "dump" Gov. Ted Kulongoski because he "hasn't done anything." Doctrinaire Democrats don't seem to be aware of the shambles the Republicans and conservative "tax limitation" initiatives have made of Oregon's finances.

As long as self-styled conservatives pretend no new tax revenue is needed and then borrow the money to keep state government going, there will be no money "to do something," regardless of which Democrat becomes governor. Interest costs are eating up any increase in tax revenue. A Republican governor will have no choice but to perpetuate his party's fiscal charade, continuing the state's partisan political paralysis. And this is where Ben Westlund may become an attractive alternative as an independent.

Westlund was part of a small faction of Republican legislators that tried to derail the Oregon Republican party's practice of "borrow and spend." His recent resignation from the party reflects his frustration with his inability to change that practice and the implied threats of partisan primary retaliation if he continued talking about it. He decided to run for governor as an independent instead.

Westlund has one major liability. Oregon governors usually come up through the "farm club." They usually have some experience in state or local government, then win a statewide executive office where they gain experience waiting for an opportunity to run for governor.

Westlund has not held a statewide

office. Ironically, Westlund's credentials are similar to the only other modern Oregon governor who did not come up through the political farm club – Gov. Vic Atiyeh, who served two terms between 1979-1987.

Shortly after Atiyeh's election, Oregon plunged into the greatest recession since the Great Depression. Atiyeh's legislative experience was on the legislature's tax and budget committees. As state revenues plunged, Atiyeh's encyclopedic knowledge of the state's finances guided lawmakers and bureaucrats through extensive budget cuts. When there were no more votes to cut budgets, Atiyeh helped craft a temporary surtax to fill in the gaps until the economy recovered. Atiyeh had the right skills for the time.

The first priority of Oregon's next governor will be the formidable task for putting Oregon's fiscal house in order. It doesn't matter what other priorities anyone campaigns on, finances will have to come first.

Like Atiyeh, Westlund's legislative experience has been in the tax and budget business. He has the skills to guide legislators through the fiscal mine field that more than a decade of Republican recklessness has left in its wake.

Westlund would have great credibility working with a Democratically-controlled legislature or a divided legislature. Westlund knows all the Republicans' fiscal sleight of hand and he doesn't like it. If he is elected as an Independent, he is likely to blow the whistle on them in public. In any case, Westlund would have a good chance to break the partisan paralysis that frustrates so many Oregonians. IM

---

Columnist Russell Sadler is living in a Eugene writer's garret working on a short history of Oregon for tourists and newcomers. He can be reached at [Russell@russellsadler.org](mailto:Russell@russellsadler.org).

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JPR's Rhythm & News Service

# All About Asthma, Naturally

By Jennifer Margulis

**W**hen hard-boiled detective Philip Marlowe walks into Mrs. Elizabeth Bright Murdock's house in Raymond Chandler's, "The High Window," he finds a corpulent, gruff-voiced, and pewter-haired woman sitting on a darkened sun porch helping herself to glass after glass of port.

Chandler writes:

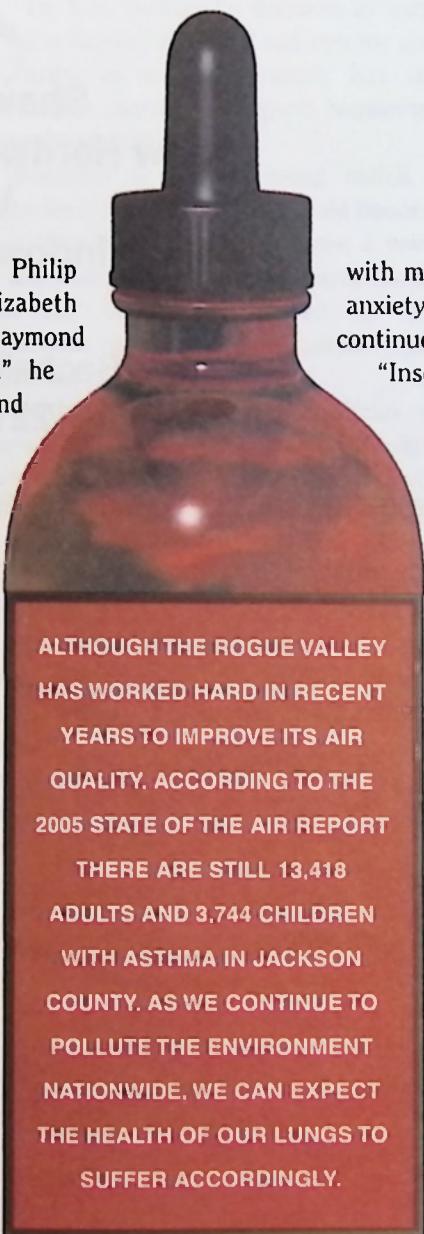
*She laughed suddenly and then she belched. It was a nice light belch, nothing showy, and performed with easy unconcern. "My asthma," she said carelessly. "I drink this wine as medicine. That's why I'm not offering you any."*

*I swung a leg over my knee. I hoped that wouldn't hurt her asthma.*

Mrs. Murdock's rudeness and Marlowe's cheek aside, asthma is terrifying. When I have an asthma attack it feels like something large and dark is sitting on my chest. My lungs tighten, my breathing makes a grating, whining noise, and my throat closes. Pulling for air, I feel my heart start to pound. Sometimes when an attack is coming on I start yawning over and over again.

Although I've had asthma since I was a child, the worst attack I ever had was in downtown Atlanta, Georgia. I was coming home from the airport and the shuttle left me off a block away from my house. My asthma was so bad that I couldn't carry my suitcase for more than a few feet. It took me more than 20 minutes to walk one block.

A nurse practitioner prescribed prednisone, a steroid that reduces inflammation. When I went back to her a week later complaining of side effects—the medication made me dizzy, interfered



with my concentration, and gave me both insomnia and anxiety-riddled dreams—and told her I was not going to continue the medication, she looked at me angrily. "Insomnia won't kill you," she said. "But asthma will."

No matter if you live in the pristine State of Jefferson or in an industrialized urban area, if you suffer from asthma, whether you have a chronic condition or a one-time occurrence, you're not alone. Tens of millions of Americans experience asthma attacks, and approximately 5,000 Americans die from asthma or asthma-related complications each year. According to the National Jewish Medical and Research Center, which is the only medical and research center in the United States devoted entirely to lung, allergic, and immune diseases, asthma is the most common chronic disease of childhood and more than 4.8 million children have asthma. Though no one is exactly sure why, it seems that the number of people affected by asthma—especially children and low-income urban groups—is on the rise. Rising levels of air pollution as well as the growing trend among women to have children over age 35 (which in turn leads to more premature babies whose number one complication is lung problems) are thought to be partially responsible for this trend.

According to the National Center for Health Statistics, in 2002 4,261 people died from asthma, or 1.5 per 100,000 people. Although asthma deaths are rare among children (187 children aged 0-17 died from asthma in 2002), they are most common among African-Americans who had an asthma death rate over 200% higher than non-Hispanic whites and 160% higher than Hispanics. Women in 2002 had an asthma death rate about 40% higher than males.

Death from asthma has hit close to home for my friend Kathleen Burgess, a doctor who works at a community health cen-



Smoke from the Biscuit fire of 2002 wafts through southwestern Oregon diminishing air-quality, eventually darkening the skies above the Pacific ocean near Brookings. Photo courtesy of [www.wildlandfire.com](http://www.wildlandfire.com).

ter in Turner's Falls, Massachusetts. One of her best friends, a life-long asthmatic and an African-American physician from Philadelphia, died from asthma. Her husband, also a doctor, was rushing her to the emergency room. The asthma attack was so severe that they never made it through the hospital doors.

While death from asthma is relatively rare, asthma rates are on the rise nationwide. Although the Rogue Valley has worked hard in recent years to improve its air quality, according to the 2005 State of the Air report there are still 13,418 adults and 3,744 children with asthma in Jackson County. As we continue to pollute the environment nationwide, we can expect the health of our lungs to suffer accordingly. Ozone, dust mites, tobacco smoke, sulfur dioxide, and other particulate matter in the air have been shown to cause asthma. Smog, also called ground-level ozone, causes asthma and exacerbates other lung conditions. In Oregon the most smog is created by pollution from individual use of cars and trucks (40-50% of toxic air pollutants come from vehicles in Oregon) and from industry (about 5-8% of Oregon's air pollutants come from industry).

According to Anna Kemmerer, an environmental specialist at the Medford office of the DEQ, the DEQ monitors for ozone and particulate pollution. The most serious concern regarding air quality in the Rogue Valley is particulate pollution, which is created by wildfires, woodstove use, and vehicle pollution. In the past, says Kemmerer, Medford has not met air quality standards. In fact, in 1990 the EPA declared Medford a "non-attainment" zone for violating particulate matter standards. Subsequently, the DEQ has cracked down. Today more stringent regulations—including a woodstove curtailment program and a ban on open burning—have helped Medford meet air quality standards. Despite these successes, however, Kemmerer says that weather patterns and terrain in the Rogue Valley create air quality like bigger cities, which is not good news for people with asthma.

Nik Edgerton, a 36-year-old father of three who lives in Ashland, Oregon, has personally noticed the improvement in air quality in the Rogue Valley. Growing up in Los Angeles, California, Edgerton suffered from asthma for the first ten years of his life. When he and his family moved away from California (to

Brightwood, Oregon, in the region of the Mount Hood National Forest) when he was ten, Edgerton's asthma went away.

"When I return to California, which I do from time to time," says Edgerton, "I have constricted breathing ... I feel like I can take fuller breaths here, the air is not as thick."

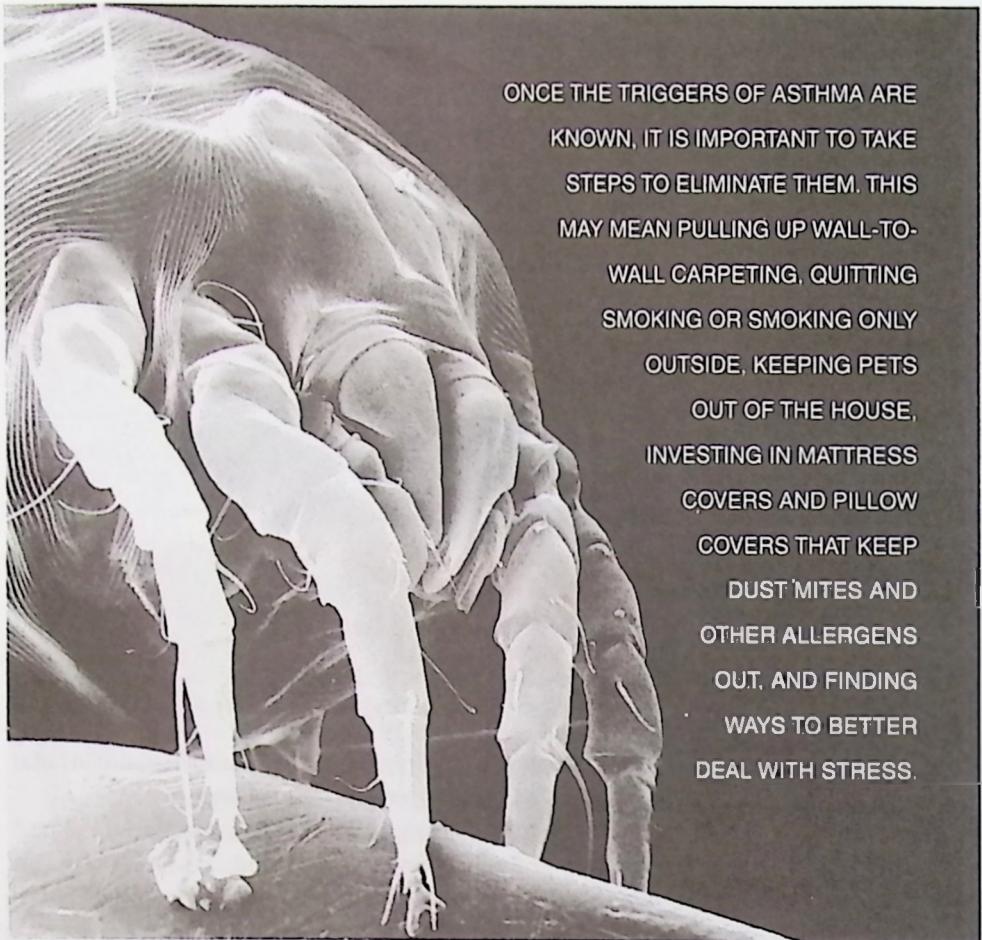
Although the Rogue Valley manifests its share of asthma inducing particulate matter, many people like Edgerton who move to the here from more polluted areas of the United States—myself included—have found that their asthma is less severe. There is yet another silver lining in our smog-filled skies: if you do suffer from asthma there are several effective remedies available to us in shops around the Rogue Valley—from traditional allopathic medicine to natural treatments—that you can use to treat it.

Despite the rising rates of asthma, doctors insist that it is a manageable disease. "Asthma is a controllable disease," says David Tinkelman, M.D., an asthma specialist and a professor of pediatrics at the National Jewish Medical and Research Center in Denver, Colorado. "People need to think about it as a controllable disease by doing those measures that prevent it ... Hospitalization is preventable, emergency room visits are preventable, deaths are preventable," Tinkelman adds.

"Today the basis of asthma therapy really rests on prevention," says Tinkelman.

The first way to prevent asthma is to recognize what triggers an attack. The second, according to Tinkelman, is to use epinephrine agonists that relax smooth muscles in the lungs, like albuterol (which is administered via an inhaler).

Asthma is an inflammation of the airways that lead to the lungs, which in turn leads to a decrease in airflow to the lungs and causes wheezing and shortness of breath. The body's immune system is wired to protect the lungs and this inflammation serves the purpose of keeping harmful substances that could potentially damage the lungs out of the airways. However, when the body is overly reactive and the airways are becoming repeatedly inflamed in response to non-harmful substances in the air (like pollen and dust mites, two very common allergens), it is the body's natural response that creates a chronic problem. The airways become, as



ONCE THE TRIGGERS OF ASTHMA ARE KNOWN, IT IS IMPORTANT TO TAKE STEPS TO ELIMINATE THEM. THIS MAY MEAN PULLING UP WALL-TO-WALL CARPETING, QUITTING SMOKING OR SMOKING ONLY OUTSIDE, KEEPING PETS OUT OF THE HOUSE, INVESTING IN MATTRESS COVERS AND PILLOW COVERS THAT KEEP DUST MITES AND OTHER ALLERGENS OUT, AND FINDING WAYS TO BETTER DEAL WITH STRESS.



Tinkelman puts it, "twitchy," or overly reactive, and many substances that are not harmful can set them off.

There are many things that may trigger an asthma attack, including allergies to pets (my mother is so allergic to cats that if she walks into a room where there was a cat years before she will start wheezing) and other animals, allergies to house molds and outside molds, and food allergies. Tobacco smoke is an irritant that can also cause and exacerbate asthma. Emotional distress can also cause asthma.

In order to identify the root causes of the asthma, some natural practitioners believe that a person's entire medical history should be examined. "It's not a cookbook treatment," says Geoff Houghton, ND a Naturopathic Physician who earned his degree from the National College of Naturopathic Medicine in Portland and who has a private practice in Ashland. "I'll sit down and spend an hour and a half talking to the person, going through a health history ... trying to connect the dots basically."

Houghton runs a series of blood tests on his patients to find out if they have any known food allergies, and also does an

extensive case history and other testing to determine if they have other health concerns that may be related to the asthma. He often finds that food allergies play a part in causing asthma. "If a person is allergic to a food, maybe it's soy, maybe it's dairy, maybe citrus, what they are doing is they are mounting an immune response to a protein in that food," Houghton explains. "An allergen you inhale can cause asthma, a food you eat can cause asthma."

Once the triggers of asthma are known, it is important to take steps to eliminate them. This may mean pulling up wall-to-wall carpeting, quitting smoking or smoking only outside, keeping pets out of the house, investing in mattress covers and pillow covers that keep dust mites and other allergens out, and finding ways to better deal with stress. For lifestyle changes Tinkelman recommends that asthmatics "focus in on the bedroom," as so much time is spent in bed and dust mites and house molds in the bedroom and in mattresses can often trigger or exacerbate existing asthma.

In his practice, Houghton has also found that people with asthma often have underfunctioning adrenal glands, which produce several different hormones. One of these is cortisol, a steroid hormone responsible for a variety of important functions in the body and which has an anti-inflammatory effect.

"Cortisol deficiency could be an exacerbating factor" to asthma, says Houghton. When he does determine that a patient has abnormally low levels of cortisol, Houghton first tries starting them on a vitamin regime to bolster the adrenal glands with the vitamins it needs to produce the hormone. He also uses zinc, a mineral, to help boost adrenal functioning. If that does not work, Houghton recommends herbs like licorice, which slows the breakdown of cortisol in the body.

If he still sees no change in cortisol levels, he would consider taking a more aggressive approach, either prescribing medicine made from cow cortisol or prednisone, which is commonly prescribed to asthma patients by allopathic doctors. Houghton might try prednisone—the medication that was quickly prescribed to me as a last resort, as he is wary of the side effects, which can include a suppression of the body's immune system, weight gain, blood sugar fluctuations, and osteoporosis.

"I rarely, if ever, actually prescribe pred-



PHOTO COURTESY OF WWW.WILDLANDFIRE.COM

Wildland fires such as the Biscuit fire of 2002, can cause those with respiratory ailments such as asthma to run for cover seeking cleaner, particulate-free air.

nisone for asthma," Houghton adds, "not that it would be a terrible thing. It's just that there are inhaleable forms of synthetic corticosteroids, such as Fluticasone and others, that because they are inhaleable are more directly applied to the lungs. This decreases their systemic effects, such as osteoporosis, increased blood sugar, and immune suppression."

According to Houghton, there are other nutrients and natural substances that asthmatics can take to help them control the disease. "One thing is a bioflavonoid quercetin, which is good stuff," says Houghton, who prescribes 500 milligrams three times a day for asthmatics. Quercetin stabilizes mast cells (white blood cells that live in tissues all over the body, including the lungs) and makes them less likely to release histamine. Houghton compares quercetin to drugs on the market like Nasalcrom (the generic drug name is cromolyn sodium), which both work by the same mechanism, and suggests that people who suffer from hay fever in the spring be proactive and start taking quercetin in February. However, he tells his patients not to expect immediate results. "It doesn't help quickly. It helps slowly," says Houghton.

Another other nutrient that Houghton recommends is fish oils, which stimulate the production of anti-inflammatory

prostaglandins in our bodies. "They are the basic building blocks that get converted into a prostaglandin," Houghton explains. "This takes time to work. You have to feed into these pathways... rebuilding your body with good fats as opposed to bad fats."

Houghton also recommends that people with allergies and asthma cut certain animal fats out of their diet, as some fats tend to increase the body's inflammatory responses. "I never urge people to cut out *all* animal fats," says Houghton. "Animal fats can be good, especially if the animal is a coldwater ocean-going fish. Animal fats can be bad, especially if the animal is a cow trapped on a feed lot being force fed corn all day. Wild deer or elk meat is considerably better in its fatty acid makeup than what you would find in a cow."

He also encourages people to stay away from trans fats and asks his clients to read the labels of the foods they buy. "I tell them, never eat another trans fat as long as you live. That's what you find in hydrogenated fats. Anything partially hydrogenated, it's bad, don't touch it. This knowledge has been out for 25 years, but people are just getting wise to it."

What Houghton calls an "anti-inflammatory diet" also includes eating a lot of green leafy vegetables, increasing intake of fruits and vegetables of all kinds, decreasing sugar, eliminating coffee, and adding

raw nuts to the diet (unless an existing allergy is present).

According to Charles Sabghir, an Alexander technique teacher from Tucson, Arizona, who is in Ashland teaching at the Oregon Shakespeare Festival, another natural remedy for asthma that is gaining consideration (if not popularity) in the United States is a method pioneered by Professor Konstantin Buteyko, a Moscow-trained Russian doctor who died three years ago. In the course of his research, Dr. Buteyko discovered that people's incorrect breathing habits were responsible for asthma, sleep apnea, and a variety of other medical problems. According to the Web site for the Buteyko Institute of Breathing and Health (<http://www.buteyko.info/index.asp>), Buteyko's breathing techniques have "helped thousands of people throughout the world to overcome asthma and other breathing conditions." Sabghir recommends Teresa Hale's book, *Breathing Free: The Revolutionary 5-Day Program to Asthma, Emphysema, Bronchitis, and Other Respiratory Ailments* (2000) for people interested in learning Buteyko's techniques.

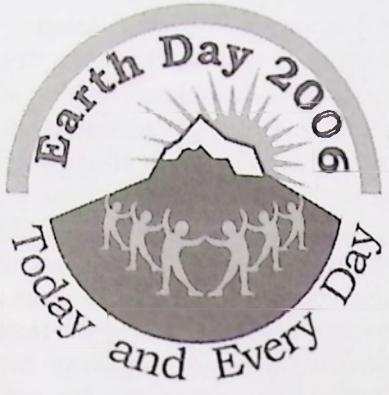
Tinkelman is open-minded about natural treatments for asthma though he thinks many of them need to be subjected to more scientific scrutiny. "The treatment for asthma is 5,000 years old. It all started with natural remedies," Tinkelman says, explaining that the Chinese herb Ma Huang is the basis of modern-day beta agonist therapy. "All the inhalers that people use today, all you can trace them back to that herb," he says.

Both Houghton and Tinkelman agree that when other remedies do not work, using an inhaler to stop an asthma attack is essential. However, with natural remedies and lifestyle changes, you may find you need to rely less on modern medicines to help you breathe.

In the meantime, why not buy a nice bottle of port? After all, it couldn't hurt. [M]

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Jennifer Margulis, who moved to Ashland from the industrial northeast, is a freelance writer and mother of three. Her latest books include *Why Babies Do That: Baffling Baby Behavior Explained* and *Toddler: Real-Life Stories of Those Fickle, Irrational, Urgent, Tiny People We Love*. Contact her at: [properzioprose@jeffnet.org](mailto:properzioprose@jeffnet.org).



## Celebrate Earth Day

Saturday, April 22

11:00 a.m. – 4:00 p.m.

North Mountain Park  
620 N Mt Ave, Ashland

*Free Admission*

For more info, shuttle and entertainment schedules:

Rogue Valley Earth Day.net  
**541.488.6606**

Walk, bike or ride the free RVTD shuttle

From Medford, Talent and Ashland

**60 Sustainable Living Exhibits**

**Live Entertainment**

**Wildlife Images**

**Birds & Reptiles Display**

**Earthball Games**

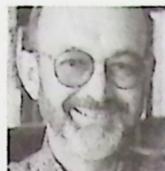
**“EcoQuest” Hands-on Exhibits Tour**

**All-ages Rhythm & Drum Circle**

**Earth-friendly Edibles**

**Silent Auction & Raffle**

**Bicycle Rodeo**



# NATURE NOTES

*Frank Lang*

## Jenny Creek Canyon

Recently, Nature Notes had a Jenny Creek fishing adventure. At the urging of his sometime fishing buddy they drove down the COPCO Road to the powerline crossing just north of the Oregon/California border. Jenny Creek, for those of you who don't know, runs from the junction of Grizzly and Soda Creeks a little south of Howard Prairie Reservoir in eastern Jackson County, Oregon through bits and pieces of the Cascade-Siskiyou National Monument to the Klamath River. On the way, in California, Jenny Creek goes over a series of falls high enough to prevent any upstream fish migration. The Klamath River it enters into is slow moving, lake-like, as in the backwaters of Iron Gate Reservoir.

George Wright, chronicler of the area, told the McArthur's, authors of *Oregon Place Names* that US soldiers named Jenny Creek in the early days. Apparently, a lady pack mule (a jenny), fell and drowned in high water while crossing the creek. Although summertime stream levels make this difficult to believe, a glance at clusters of debris in branches above Nature Notes' head indicated high stream flows that make the story believable.

We chose to fish in the canyon where the creek heads for California and the falls. It is steep, rocky, and not exactly talus, more "boulderous" with chunks of basalt the size of footstools and Barcaloungers in the angle of repose. The good news? They seldom move when stepped upon and their rattlesnake inhabitants were not to be seen. The bad news? Sometimes they moved, but just enough to keep you on your toes.

Once at the bottom, the fishing could begin. Three native fish occur in Jenny Creek, the Small-scale Sucker, Redband Trout, and Speckled Dace (a minnow). Aliens include hatchery Rainbows, deliberately planted for a while, and Brown Bullheads and Golden Dace, escapes from Howard Prairie Reservoir. We were after the trout; fly fishing with barbless hooks,

catch and release, in true yuppie fashion. Both of us caught fish, had fish rise, or roll in the slightly high, slightly colored water; enough action to keep us happy the short time we were there.

When it was time to leave, Nature Notes crawled up the same way he came down, clambering over footstools and Barcaloungers. This time his nose was much closer to the ground. He admired the green coat of mosses covering the rocks. In places where enough soil had accumulated Garry oaks and various shrubs grew. In deeper soil, the red bells of *Fritillaria recurva* brightened the landscape. Most of our fritillaries reproduce sexually by seed production. All of them produce small asexual cormlets on the bulb that will produce new plants, identical to the parent. Sloppy eating gophers are implicated in the spread of fritillaries.

Nature Notes was also pleased to find *Lomatium californicum* also known as Icknish. We have mentioned this tall member of the celery family before. Native Americans were reported to have used the plant for a variety of purposes: as a drug plant for treating colds, as food (if dug in the early spring when the shoots are young and tender), as smoking materials, or as a charm to ward off rattlesnakes or bring good luck. Crush the leaflets and a strong celery odor results.

For a few days, Nature Notes was reminded of his Jenny Creek fishing trip every time he moved and what the accumulation of lactic acid does to muscle tissue. It hurts! Wait, and then there was the tick. Oh well, some other time. ■

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

# Festival in the Desert

## with Tinariwen and Markus James

By Maria Kelly

**S**OU and JPR's One World Concert Series has been anticipating a very special event to close this season's 2005-2006 series. One World presents a Festival in the Desert with Tinariwen and Markus James on Thursday April 20 at the Historic Ashland Armory in downtown Ashland at 8pm.

Since January 2001, an annual celebration called *The Festival in the Desert* has been taking place deep in the sandy vastness of the African Sahara. This festival has grafted itself onto the great traditional gatherings of the nomadic Tuareg people. For centuries these gatherings have provided an invaluable opportunity for the Tuaregs to congregate, trade and celebrate. They also provide a public stage for various forms of Tuareg song, dance, poetry, camel racing, ritual sword fighting, games and other age-old cultural pursuits. Today these festivals are opening themselves out and welcoming artists from other parts of Mali, Africa and the World. Past performers include Ali Farka Touré, Habib Koité, Manu Chao, Salif Keita, Oumou Sangaré, Tinariwen, Amadou et Mariam, Issa Bagayogo, Baba Salah, Lo'Jo, Afel Bocoum, Haskana, Tamnana, Pharaon, Super Onze, Bocar Madjo, Nabi, Ekanzam, Super Khoumaissa, Baba Djiré, Iswat, and Ramato u Diakité. One World is pleased to present a taste of this Festival at the Historic Ashland Armory on April 20<sup>th</sup> with Tinariwen, and Markus James opening the show at 8pm.

Mali's guitar band, Tinariwen, has traveled an unimaginable path to global fame: from refugee camps in Algeria and Libya, to civil war in Mali, to creating some of the world's most beguiling, entrancing music and rubbing shoulders with rock royalty like Led Zeppelin's Robert Plant. The *Financial Times Review* maintains that "...they are, not only the best world music, but the best rock



and roll band in the world!"

Originally called Taghreft Tinariwen, which translates as "building up of countries", Tinariwen is the pioneer band of the Tuareg people from the Adrar des Iforas who found refuge in the 1970's in

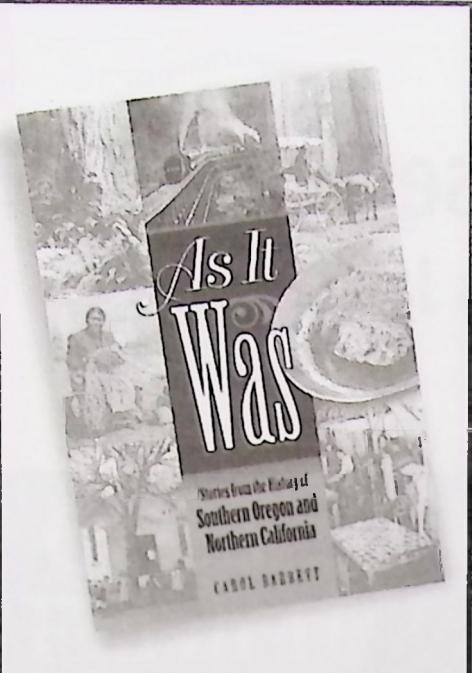
Tamanrasset (Algeria). The birth of the band in 1992 is closely linked to the exile and subsequent wandering of the Taureg; it is itself, the emanation of this diaspora. Tinariwen, accompanied by women on vocals so to better embody a musical harmony which is linked to that of the encampment, has felt its duty is to struggle, and has lived according to this destiny — by communicating

these themes of exile and opposition in their songs.

Their musical style, "Tishoumaren," draws inspiration from the music of Bob Marley, Bob Dylan, and John Lennon as well as the traditional music of the Tuareg. Their music plays an integral role in the cultural identity of the Tuareg youth (in Algeria, Libya, Mali, Niger and Burkina Faso). Their songs are lively; echoing the deeply felt collective passion that structures their resistance. Their sung poetry calls for the political awakening of consciousness and communicates the hardships associated with their exile, of their repression in Mali, of their migration to Algeria and of their claims for sovereignty and self-determination.

When not touring as Robert Plant's lead guitarist, American born Markus James has traveled several times to Mali where he has recorded his highly praised original, blues-influenced songs with traditional Wassoulou and Sonrai musicians; including some of West Africa's greatest players. The reception these true cross-cultural collaborations have received has been extraordinary. *Blues Review Magazine* calls his music "a vital mix of the Mississippi Delta and Mali, a cultural exchange of haunting beauty and mystery." And *Wired Magazine* describes it as "a

CONTINUED ON PAGE 17



**As It Was: Stories from the History of Southern Oregon and Northern California**

BY CAROL BARRETT

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# INSIDE THE BOX

*Scott Dewing*

## The Tamagotchi Syndrome

I don't speak Japanese, but I'm pretty sure that the word *tamagotchi* translated into English means something like, "annoying little electronic device used by kids to drive their parents crazy." Or something close to that anyway.

For those of you who have not encountered such a device, let me explain. A Tamagotchi is a handheld "virtual pet" about the size of a silver dollar with a small video screen and three buttons on its face. While Tamagotchis come in various bright colored designer enclosures, they all make the same annoying sounds when being played. I know this because my daughters have no fewer than six of these little bright colored "virtual pets" that accompany them everywhere they go. Their favorite location for Tamagotchi

interaction seems to be in the car while I'm chauffeuring them to school. The car is a fantastic place for this type of activity because it's a small area in which the beeping and chiming noises emitted from the tiny electronic devices are trapped. This is particularly convenient when the chauffeur is trying to listen to NPR. Some mornings there is the added bonus of a backseat fight that involves one of these beeping and chiming Tamagotchi devices.

The Japanese seem to have a keen ability for designing and manufacturing superior electronics and bizarre toys such as Transformers, Power Rangers and Hello Kitty to name a few. A masterful hybrid of electronic wizardry and bizarre toy, the Tamagotchi was created by Aki Maita and is manufactured by Bandai, a Japanese toy making company that is the third largest

producer of toys in the world. According to the manufacturer, "[a] Tamagotchi is a tiny pet from cyberspace who needs your love to survive and grow. If you take good care of your Tamagotchi pet, it will slowly grow bigger, healthier, and more beautiful every day. But if you neglect your little cyber creature, your Tamagotchi may grow up to be mean or ugly. How old will your Tamagotchi be when it returns to its home planet? What kind of virtual caretaker will you be?"

66

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*Tamagotchi* is a combination of the word *tamago*, which means "egg" and the syllable *chi*, which purportedly denotes affection. Loosely translated then, Tamagotchi means something like "beloved egg-friend."

In an effort to understand the Tamagotchi and its appeal, I asked my eight-year-old daughter to explain how it works.

"Dad, please, I thought you were busy writing your column today?"

"Yes, and it's, well, sort of about your Tamagotchi."

"Really? I thought you wrote about important grown-up stuff."

"*Everything* is important," I say, then add, "It'll all make sense in the end," hoping that would prove to be true.

She humors me and explains the Tamagotchi world. Life begins with the

hatching of an egg. For the first hour of the little hatchling's life, he or she (the sex is determined randomly at birth) requires almost constant attention. Using the buttons on the front of the Tamagotchi, your job is to feed the little guy meals until he is full, play games with him until he is happy, and clean up his mess after he goes poo-poo. You can also give him praise to make him happy and medicine if he is showing signs of being sick. You can monitor how your little guy is doing by checking his health meter, which consists of four hearts each for "Hungry" and "Happy". Four-filled in hearts is good. Empty hearts are bad and if the poor little guy goes too long with empty hearts, he dies, sprouts angel wings and hovers on screen in perpetual after-life until you decide to push the right combination of buttons and transform him back into an egg to start the cycle all over again.

All of this may seem quite good for a child, teaching life lessons of responsibility, care and attention. However, the problem with the Tamagotchi—well, besides being exceedingly annoying in the car—is that, in the end, it is a distraction from real opportunities to learn life lessons of responsibility, care and attention. Case in point, my 8-year-old's Tamagotchi probably receives more attention than her puppy, which needs real food, real water, real love and real praise. The gadget beats out the real. I don't know why this is so, but when I thought about it, I realized a disturbing trend in which a "Tamagotchi Syndrome" pervades our social consciousness. Like my daughter, many of us have become obsessed with our electronic gadgetry. In general, we're more concerned with the status and features of our cell phones than with solving world hunger, more fascinated with the latest iPod than with being involved in international politics, more focused on the latest video games than on viable, alternative energy sources.

Some believe that the end of the world will be accompanied by a big bang. Others believe it will come in a hail of fire and brimstone and rapturous trumpet blasts. I believe that the end of the world, or at least the world as we know it today, will likely be much less stark and much more boring than that and will be more along the lines of a slow "death by a thousand cuts" in which our penchant for the distractions of technological gadgetry and our disillusionment with the panacean promise of technological advancement will blind us—or at a

minimum continue to increasingly distract us—from focusing on local and global issues of fundamental importance to our survival.

But who knows, perhaps by the time the end of the world arrives, we'll be so distracted that we won't even notice nor care.

Scott Dewing is a technology consultant, writer and the CIO of Vortex, Inc., a technology company located in Ashland, Oregon, [www.vortex.com](http://www.vortex.com). Archives of his columns are available at his website, [www.insidethebox.org](http://www.insidethebox.org).

## ALMANAC *From p. 5*

responsibility to be good stewards. He had many offers to subdivide the land, but he never gave the developers the time of day. He saw higher values in the land than the money he could make from it.

I now live in town and own no land beyond my small yard. But thanks to America's conservation laws and our still-enduring belief in the value of stewardship, I share responsibility for and access to millions of acres of public lands and the thousands of species of wildlife that depend upon them. And that makes me—and every other American—richer than I could ever be in a society in which the concept of

ownership is restricted to private property alone. As I stood in a National Wildlife Refuge in Florida, surrounded by egrets, Wood Storks, and Roseate Spoonbills, all species once almost exterminated by the plume trade, I saluted the wisdom of those pioneering conservationists who saw the limits of ownership and instead chose stewardship. For the sake of my children, I hope that lesson will never be forgotten.

Pepper Trail is a biologist and writer living in Ashland. His collected essays can be found at the website [www.concept-labs.com/pepper](http://www.concept-labs.com/pepper)

## TUNED IN *From p. 3*

14% of stations' total income. However, in rural America there is no such likelihood. Significant numbers of local stations might NOT survive in rural America. Our baseline costs are the same as a big city station's. We pay the same costs for equipment, utilities and other fixed operating expenses. Often our operating expenses are higher because the communities we serve are not tightly compacted in an urban concentration which requires extra transmitters, translators and other expenses not shouldered by stations in the larger cities. At the minimum, it is likely that many rural stations would collapse, in the form of repeaters, into the orbit of regional large market stations as a cost-saving measure. With the consolidation of commercial radio stations into conglomerates which have largely abandoned local pro-

gramming, this would deprive many smaller communities of their last locally owned and locally programmed radio stations.

It is a sobering, but unfortunately an entirely plausible, scenario.

America's best defense of the decentralized, locally-responsible and increasingly significant public broadcasting system it has created remains the fidelity and passion of local listeners and supporters.

Those who value what we have all so painstakingly accomplished over decades of passionate investment will now, more than ever, need to be heard from, both economically and politically.

Ronald Kramer is Executive Director of the JPR Foundation.

Michael Feldman's

# Whad'Ya Know?

## All the News that Isn't

Mr. Cheney's worst day since Mary spilled the beans. Worst since they didn't have a reservation for him at the undisclosed location. Worst, really, since he extinguished Lynne's flaming baton in his crotch in high school.

Guess Kerry's not so dumb for wearing camouflage now, is he?

Ought to go quail hunting with that Iranian president feller. Let him fetch.

One beer. With lunch. Course those South Beach salads they have him on don't soak up much alcohol.

Heck, good old boys pepper one another with birdshot all the time. Kind of a right of passage.

In other news, Vice President Cheney accidentally peppers Brit Hume with half-truths.

Dick Cheney questioned in case of missing whippet in New York.

Suspect in liquor store shooting in South Beloit described as balding, portly, no-necked, taciturn man with pronounced smirk.

Christian fundamentalists protest depiction of Jesus and the disciples in Veggie Tales. Burning copies of "Lord of the Beans" and "Da Veggie Code."

Looking at ratings disaster, the Olympic committee decides to make American Idol an Olympic event.

Study finding low-fat diets of no health value sends untold numbers of women to bed with a quart of Hagen-Daz fudge ripple

*That's all the news that isn't.*

**12 Noon Saturdays on JPR's  
News & Information Service**

# npr ON THE SCENE

## I Say SIZ-em, You Say SKIZ-em: Let's Call The Whole Thing Off!

**Behind the scenes at NPR's Reference Library**

To many of us, it's a familiar tune – po-tay-to/po-tah-to, to-may-to/to-mah-to – an analogy about the give and take of relationships. But Kee Malesky might relate to it in a much different way. It speaks to something she faces regularly as part of her job in the NPR reference library: deciding on how NPR reporters should pronounce words.

It happens daily – Malesky and other reference librarians field questions and complaints about the proper pronunciations for words of all kinds, from geographic locations to common and proper nouns. With an arsenal of resources, they're prepared for any request. In most cases, they'll start with a running list of words that they've researched before. If the word in question is not yet on that list, they'll begin the search, relying on various dictionaries and other reference resources they've developed over the years.

Of course, librarians are very resourceful people, and they've developed a few tricks of the trade. For example, when seeking out the way to pronounce foreign names of both people and places, Malesky might start with an embassy or U.S.-based offices of foreign media organizations to cleverly sidestep the need for an international call. For names of newsmakers, the best resources are really the individuals themselves. Getting a hold of them isn't always easy, but yet again Malesky proves that nothing can stop a librarian on a mission. She'll call their office early on a Saturday morning when she knows they're not likely to answer. Hearing the recording of their name on voice mail is all she needs to complete the task. "That's the way I did it for election night in 2002," Malesky comments. "I came in on a Saturday and just dialed up all these people...I got 95 pronounces in 25 minutes just listening to their phone mail!"

While it's important to have some consistency with pronunciations, NPR also encourages diversity, and regional or foreign accents are welcomed on the air. In fact, unlike the BBC, Malesky points out, NPR does not strive for a consistent accent among their on-air staff. "The BBC has an official Received Standard English that they are supposed to speak," she explains. "That's why their accents sound so similar. NPR has quite the opposite policy. So if you say "EN-velope" or "ON-velope," or if you say "NEE-ther" or "NYE-ther," it doesn't matter because the listener isn't confused."

This speaks to what Malesky considers the main point of pronunciation: clarity. If a listener hears a word that makes them stop to think about what the word is and whether a reporter said it correctly, then NPR has failed to communicate clearly. "Clarity is the only thing we're looking for," says Malesky. "Also, consistency," she continues, "in the sense that once we choose a particular way to say a word, we stick with it."

Occasionally, a decision is pulled into question and ultimately changed, and NPR librarians update the master list of pronunciations accordingly. Such was the case recently with the word "schism." News coverage on the Episcopalian Church in the summer of 2003 created a situation in which this word was being used frequently. NPR initially decided to stick with the official pronunciation "SIZ-em," but NPR journalists assigned to the story noticed that most people being interviewed, as well as the majority of other broadcast media organizations, were using "SKIZ-em." This indicated that "SKIZ-em" was more widely used in American English than the proper pronunciation, "SIZ-em."

NPR eventually decided to go with what was more comfortable to the American ear, and shared the decision with

its listeners during an edition of *All Things Considered*. "On a regular basis we have to research [our decisions]," Malesky explains. "We think about them, talk to the appropriate editor, or reporter, and then see what makes sense for NPR and our audience, and what will be clear to them. This was an instance where reality had bypassed the books and scholars."

And so, whether you say "NEE-ther" or "NYE-ther" or "EN-velope" or "ON-velope," you can rest assured: NPR won't call the whole thing off! ■

## SPOTLIGHT

From p. 13

hypnotic journey through time that goes all the way to the heart of the blues."

His collaborations in Timbuktu with Hamma Sankare (Ali Farka Toure's legendary Calabash player), Hassi Sare (master of the one-stringed Njarka violin), and Solo Sidibe (who plays the Kamele N'Goni, the hunter's harp of the Wassoulou people) are the subject of the documentary film and CD / DVD release "*Timbuktoubab*". This group has performed at the Festival in the Desert in 2003 and 2004, as well as in Timbuktu and other towns and villages in Northern Mali.

Markus has returned to West Africa several times, and has co-produced several programs for Afropop Worldwide, notably "Ali Farka Toure: Live From Niafounke", as well as film projects and live performances to great critical acclaim. He is currently touring with Malian multi-instrumentalist Mamadou Sidibe, who plays kamele n'goni and calabash, as well as sings in the Bambara language. Sidibe has an impeccable pedigree in Wassoulou music, having recorded and performed with the legendary Coumba Sidibe for 10 years, as well as Oumou Sangare, Nahawa Doumbia, and Ramata Diakite.

Their songs feature vocals which alternate between Bambara, Sonrai, and English. ■

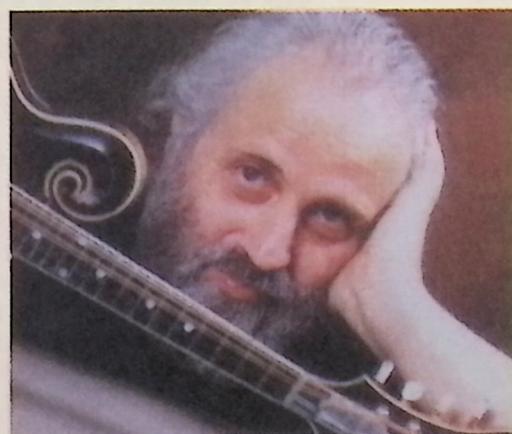
For tickets to The Festival in the Desert with Tinariwen and Markus James please call 541-552-6461, or visit [www.oneworld-series.org](http://www.oneworld-series.org); also the SOU Raider Aid and the Music Coop in Ashland.



2005-2006

Cascade Theatre / Jefferson  
Public Radio Performance Series

## This month at Redding's Historic Cascade Theatre



David Grisman  
Quintet  
April 9, 2006 / 8pm

Considered the leading force in the establishment of instrumental acoustic string music, the David Grisman Quintet has evolved into one of the most celebrated groups in acoustic music today. For more than 40 years, mandolinist and composer David Grisman has been busy creating "dawg" music, a blend of many stylistic influences (including swing, bluegrass, latin, jazz and gypsy) so unique he gave it its own name. In doing so, Grisman has inspired a whole new genre of acoustic string instrumental music with style and virtuosity while creating a unique niche for himself in the world of contemporary music.

The legendary Glenn Miller was one of the most successful of all the dance bandleaders in the Swing era of the 1930s and '40s. Miller played and recorded with the likes of Tommy and Jimmy Dorsey, Bing Crosby, Gene Krupa, Eddie Condon and Coleman Hawkins. With a string of hit records, The Glenn Miller Orchestra began breaking record sales and attendance records up and down the East Coast before his mysterious death in 1944. Today, The Glenn Miller Orchestra continues to play many of the original Miller arrangements as well as more modern selections in the big-band style, carefully selecting only those newer tunes that lend themselves naturally to the Miller sound.



Glenn Miller Orchestra  
April 26, 2006 / 8pm

Tickets and information at  
[www.cascadetheatre.org](http://www.cascadetheatre.org) or at (530) 243-8877

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Record Searchlight  
[redding.com](http://redding.com)



# PROGRAM GUIDE

*At a Glance*

## Focus

### CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG  
KOOZ / KNHT / KLMF

Beginning Sunday evening, April 2nd at 7pm, JPR's *Classics & News Service* presents *First Ladies of Music with Virginia Eskin*, a 13-week series that follows the history of female composers, and explores the reasons for women who compose or perform, taking into account that women did not universally receive attention, acceptance, or encouragement.

Beginning with an overview, the program will work historically from the music of the Court and Salon, through Impressionism and Ragtime, the 1920s, the Holocaust, Living Composers, women in Jazz, and ending in Contemporary Women of the World. *First Ladies of Music with Virginia Eskin* can be heard Sunday evenings at 7pm, beginning April 2nd on JPR's *Classics & News Service*.



Virginia Eskin

## Volunteer Profile:

### As It Was: Tales From the State of Jefferson Celebrates a One Year Anniversary

Typically, once a month, usually late on a weeknight at the JPR studios, I can be found completing the final task of burning onto CD the monthly episodes of *As It Was: Tales From the State of Jefferson*. I'm the lucky program engineer for *As It Was*. The rebirth of this popular radio series had its one year anniversary in March of 2006. In honor of that milestone, JPR has allowed me to wax romantic.

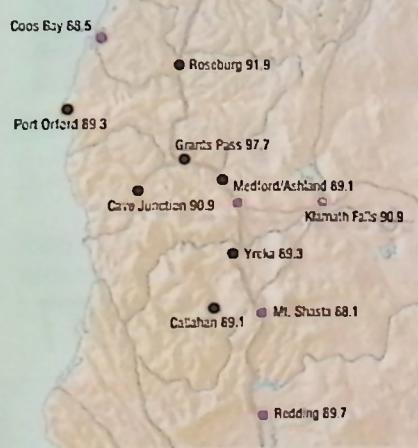
The program, as you know from our credits, is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society (SOHS). (For a real treat, history buffs should visit the SOHS Museum in Jacksonville, for a tangible *As It Was* experience). Much like the pioneers of Jefferson, it's the tireless and often thankless efforts of many volunteer writers that make the series a living breathing entity. Huge thanks goes to SOHS Public Relations manager Harley Patrick for rounding up a group of writers who can weave tales of wonder, excitement, sadness, humor and glory, all while following strict guidelines and meeting endless deadlines. And what stories they tell! Over the course of a year we've come to know the sacrifices of the pioneers, the trials of settling new towns, the toils of humanity, the births of government, the perils of early transportation (wagon, car or airplane), and my favorite,

CONTINUED ON PAGE 21



Program Engineer Raymond Scully and the voice of the new *As It Was* series Shirley Patton in JPR's Studio C.

## Rhythm & News [www.ijpr.org](http://www.ijpr.org)



- FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

#### Stations

**KSMF 89.1 FM**  
ASHLAND

**KSBA 88.5 FM**  
COOS BAY

**KSKF 90.9 FM**  
KLAMATH FALLS

**KNCA 89.7 FM**  
BURNLEY/REDDING

**KNSQ 88.1 FM**  
MT. SHASTA

#### Translators

**CALLAHAN/**  
**FT. JONES 89.1 FM**

**CAVE JCT. 90.9 FM**

**GRANTS PASS 97.7 FM**

**PORT ORFORD 89.3 FM**

**ROSEBURG 91.9 FM**

**YREKA 89.3 FM**

#### Monday through Friday

5:00am Morning Edition

#### N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm All Things Considered

5:30pm Jefferson Daily

6:00pm World Café

8:00pm Echoes

10:00pm Late Night Jazz with Bob Parlocha

#### Saturday

6:00am Weekend Edition

10:00am Living on Earth

11:00am Car Talk

12:00pm E-Town

1:00pm West Coast Live

3:00pm Afropop Worldwide

4:00pm World Beat Show

5:00pm All Things Considered

6:00pm American Rhythm

8:00pm Grateful Dead Hour

9:00pm The Retro Lounge

10:00pm The Blues Show

#### Sunday

6:00am Weekend Edition

9:00am Marian McPartland's Piano Jazz

10:00am Jazz Sunday

2:00pm Rollin' the Blues

3:00pm Le Show

4:00pm New Dimensions

5:00pm All Things Considered

6:00pm Folk Show

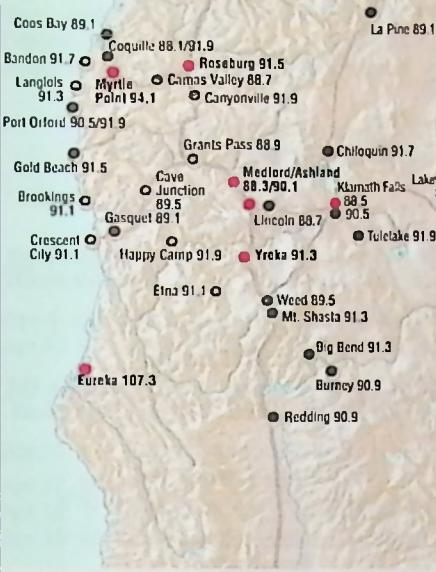
9:00pm Thistle & Shamrock

10:00pm Music from the Hearts of Space

11:00pm Late Night Jazz/Bob Parlocha

# CLASSICS & NEWS

[www.ijpr.org](http://www.ijpr.org)



- FM Transmitters provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- FM Translators provide low-powered local service.

## Stations

### KSOR 90.1 FM\*

ASHLAND

\*KSOR dial positions for translator communities listed below

### KSRG 88.3 FM

ASHLAND

### KSRS 91.5 FM

ROSEBURG

### KNYR 91.3 FM

YREKA

### KOOZ 94.1 FM

MYRTLE POINT/COOS BAY

### KLMF 88.5 FM

KLAMATH FALLS

### KNHT 107.3 FM

RIO DELL/EUREKA

## Monday through Friday

5:00am Morning Edition

7:00am First Concert

12:00pm Siskiyou Music Hall

4:00pm All Things Considered

4:30pm Jefferson Daily

5:00pm All Things Considered

7:00pm State Farm Music Hall

4:00pm All Things Considered

5:00pm EuroQuest

5:30pm On With the Show

7:00pm State Farm Music Hall

## Sunday

6:00am Weekend Edition

9:00am Millennium of Music

10:00am St. Paul Sunday

11:00am Siskiyou Music Hall

2:00pm Center Stage from Wolf Trap

3:00pm Car Talk

4:00pm All Things Considered

5:00pm To the Best of Our Knowledge

7:00pm State Farm Music Hall

## Saturday

6:00am Weekend Edition

8:00am First Concert

10:30am The Metropolitan Opera

2:00pm From the Top

3:00pm Played in Oregon

## Translators

Bandon 91.7

Big Bend, CA 91.3

Brookings 91.1

Burney 90.9

Camas Valley 88.7

Canyonville 91.9

Cave Junction 89.5

Chiloquin 91.7

Coquille 88.1

Coos Bay 89.1

Crescent City 91.1

Etna/Ft. Jones 91.1

Gasquet 89.1

Gold Beach 91.5

Grants Pass 88.9

Happy Camp 91.9

Klamath Falls 90.5

Lakeview 89.5

Langlois, Sixes 91.3

LaPine, Beaver Marsh 89.1

Lincoln 88.7

Mendocino 101.9

Mt. Shasta, McCloud, Dunsmuir 91.3

Merrill, Malin, Tulelake 91.9

Port Orford 90.5

Parts of Port Orford, Coquille 91.9

Redding 90.9

Sutherlin, Glide TBA

Weed 89.5

## Monday through Friday

5:00am BBC World Service

7:00am Diane Rehm Show

8:00am The Jefferson Exchange

10:00am Here and Now

11:00am Talk of the Nation

1:00pm To the Point

2:00pm The World

3:00pm Fresh Air with Terry Gross

8:00am Marketplace Money

9:00am Studio 360

10:00am West Coast Live

12:00pm Whad'Ya Know

2:00pm This American Life

3:00pm A Prairie Home Companion

5:00pm Selected Shorts

6:00pm Fresh Air Weekend

7:00pm New Dimensions

8:00pm BBC World Service

## Sunday

5:00am BBC World Service

8:00am To the Best of Our Knowledge

10:00am On The Media

11:00am Marketplace Money

12:00pm Prairie Home Companion

2:00pm This American Life

3:00pm Studio 360

### KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm News & Notes

### KTBR/KRVM LANE & DOUGLAS CO. ONLY:

4:00pm Open Source (Mon.-Thurs.)

Tech Nation (Fri.)

5:00pm On Point

6:00pm Fresh Air (repeat of 3pm show)

### KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm News & Notes  
(repeat of 3pm broadcast)

7:00pm As It Happens

8:00pm The Jefferson Exchange

(repeat of 8am broadcast)

10:00pm BBC World Service

## Saturday

5:00am BBC World Service

### KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm Le Show

4:00pm Zorba Paster on Your Health

5:00pm To be announced

6:00pm People's Pharmacy

7:00pm The Parent's Journal

8:00pm BBC World Service

- AM Transmitters provide extended regional service.

- FM Transmitter

# Jefferson Public Radio

## E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

### Programming

e-mail: [lambert@sou.edu](mailto:lambert@sou.edu)

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are linked on our website (<http://www.ijpr.org>) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at [daily@jeffnet.org](mailto:daily@jeffnet.org)

### Marketing & Development

e-mail: [westhelle@sou.edu](mailto:westhelle@sou.edu)

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

### Membership / Signal Issues

e-mail: [whitcomb@sou.edu](mailto:whitcomb@sou.edu)

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

### Administration

e-mail: [christim@sou.edu](mailto:christim@sou.edu)

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

### Suggestion Box

e-mail: [jeffprad@jeffnet.org](mailto:jeffprad@jeffnet.org)

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

### Jefferson Monthly

e-mail: [hepburna@sou.edu](mailto:hepburna@sou.edu)

## PROGRAM GUIDE

# CLASSICS & NEWS SERVICE

KSOR 90.1 FM  
ASHLAND

KSRS 91.5 FM  
ROSEBURG

KNYR 91.3 FM  
YREKA

KSRG 88.3 FM  
ASHLAND

KLMF 88.5 FM  
KLAMATH FALLS

KOOZ 94.1 FM  
MYRTLE POINT/COOS BAY

KNHT 107.3 FM  
RIO DELL/EUREKA

LISTEN ONLINE AT [www.ijpr.org](http://www.ijpr.org)

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

### MONDAY-FRIDAY

#### 5:00am-6:50am **Morning Edition**

The latest in-depth international and national news from National Public Radio, with Renee Montagne and Steve Inskeep.

#### 6:50-7:00am **JPR Morning News**

Includes weather for the region.

#### 7:00am-Noon **First Concert**

Classical music throughout the morning. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, Calendar of the Arts at 9:00 am, Featured Works at 9:05, As It Was at 9:30, and Composer's Datebook at 10:00 am.

#### Noon-4:00pm **Siskiyou Music Hall**

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes NPR News at 12:01pm, As It Was at 1:00pm, Featured Works at 2:05, and Earth & Sky at 3:30pm.

#### 4:00pm-4:30pm **All Things Considered**

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

#### 4:30-5:00pm **The Jefferson Daily**

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

#### 5:00pm-7:00pm **All Things Considered**

The latest international and national news from NPR.

#### 7:00pm-2:00am **State Farm Music Hall**

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christensen, Ted Askew, and Steve Seel.

### SATURDAYS

#### 6:00am-8:00am **Weekend Edition**

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

#### 8:00am-10:30am **First Concert**

Classical music to start your weekend, hosted by Michael Sanford. Includes Nature Notes with Dr. Frank Lang at 8:30am, and Calendar of the Arts at 9:00am.

#### 10:30am-2:00pm **The Metropolitan Opera**

#### 2:00pm-3:00pm **From the Top**

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

#### 3:00pm-4:00pm **Played In Oregon**

Host Robert McBride showcases some of Oregon's best chamber groups, soloists, and full orchestras in performance.

#### 4:00pm-5:00pm **All Things Considered**

The latest international and national news from NPR.

#### 5:00pm-5:30pm **EuroQuest**

Host Jonathan Groubert brings public radio listeners a wide-ranging view of topics each week spanning Europe and crossing the boundaries of government, art, environment, science and more.

#### 5:30pm-7:00pm **On With The Show**

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

#### 7:00pm-2:00am **State Farm Music Hall**

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

### SUNDAYS

#### 6:00am-9:00am **Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

#### 9:00am-10:00am **Millennium of Music**

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

#### 10:00am-11:00am **St. Paul Sunday**

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

#### 11:00am-2:00pm **Siskiyou Music Hall**

Classical music hosted by Mindy Ratner.

#### 2:00pm-3:00pm **Center Stage from Wolf Trap**

#### 3:00pm-4:00pm **CarTalk**

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

#### 4:00pm-5:00pm **All Things Considered**

The latest news from NPR.

5:00pm-7:00pm

## To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

## State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Steve Seel and Valerie Kahler.

### FEATURED WORKS

\* indicates April birthday

#### First Concert

- Apr 3 M Castelnuevo-Tedesco\*: Guitar Concerto No. 1 in D Major
- Apr 4-11 JPR Spring Membership Drive
- Apr 12 W Lanner\*: *Dampf-Walzer*, Op. 94 (*Steam Waltz*)
- Apr 13 T Franz Strauss: Horn Concerto No. 1 Op. 8
- Apr 14 F Vaughan-Williams: *Old King Cole*
- Apr 17 M Heinichen\*: Concerto in F
- Apr 18 T Suppe\*: *Journey Through Africa*
- Apr 19 W Schumann: Introduction & allegro appassionato, Op. 92
- Apr 20 T Forster: Oboe Concerto in E flat Major
- Apr 21 F Dvorak: *The Wood Dove*, Op. 110
- Apr 24 M C. Schumann: Trio for violin, cello & piano, Op. 17
- Apr 25 T Brahms: Variations on a Theme by Haydn, Op. 56a
- Apr 26 W Arensky: Variations on a Theme by Tchaikovsky, Op. 35a
- Apr 27 T Prokofiev\*: *Summer Day*
- Apr 28 F Schreker: *Ein Tanzspiel (A Dance-Game)*

### Siskiyou Music Hall

- Apr 3 M Saint-Saëns: *Carnival of the Animals*
- Apr 4-11 JPR Spring Membership Drive
- Apr 12 W Weber: Grand Duo Concertante
- Apr 13 T Reinecke: Trio, Op. 274
- Apr 14 F Handel: Suites from *Water Music*
- Apr 17 M Beethoven: Violin Concerto in D, Op. 61
- Apr 18 T Rozsa\*: Sinfonia Concertante, Op. 29
- Apr 19 W Ries: Symphony No. 2 in C minor
- Apr 20 T Telemann: Suite in A minor
- Apr 21 F J.S. Bach: Orchestral Suite No. 1
- Apr 24 M Walter Rabl: Quartet in E Flat, Op. 1
- Apr 25 T Berlioz: *Symphonie Fantastique*
- Apr 26 W Haydn: String Quartet in F
- Apr 27 T Prokofiev\*: Symphony No. 4
- Apr 28 F D. Scarlatti: *Stabat Mater*

### HIGHLIGHTS

#### Metropolitan Opera

##### April 1 • Fidelio

Conductor: James Levine

Karita Mattila, Jennifer Welch-Babidge, Ben Heppner, Gregory Turay, Alan Held, Kristinn Sigmundsson, and James Morris

##### April 8 • Manon

Conductor: Jesús López-Cobos  
Renée Fleming, Massimo Giordano, Jean-Luc Chaignaud, and Julien Robbins

#### April 15 • Don Pasquale

Conductor: James Levine

Anna Netrebko, Juan Diego Flórez, Mariusz Kwiecien, and Simone Alaimo

#### April 22 • Le Nozze di Figaro

Conductor: Mark Wigglesworth

Soile Isokoski, Andrea Rost, Alice Coote, Peter Mattei, and John Relyea

#### April 29 • Lohengrin

Conductor: James Levine

Karita Mattila, Luana DeVol, Ben Heppner, Richard Paul Fink, Eike Wilm Schulte, and René Pape

### Saint Paul Sunday

#### April 2 • Stephen Prutsman, piano

Maurice Ravel: Miroirs (Mirrors). IV. Alborada del gracioso (The Jester's Morning Serenade).

J. S. Bach: English Suite VI in d minor, B.W.V. 811

I. Prelude. II. Allemande. V. Gavotte I. VI. Gavotte II.

VII. Gigue.

Stephen Prutsman: Tannery Pond.

Stephen Prutsman: Dog.

Richard Wagner (transc. Franz Liszt): Isolde's Liebestod

#### April 9 • The Sixteen

Antonio Lotti: Crucifixus a 8 (text from the Creed)

Thomas Tallis: In ieiunio et fletu (In Fasting and Weeping).

Thomas Tallis: If ye love me.

Thomas Tallis: Salvator mundi (Antiphon for Good Friday)

Gregorio Allegri: Misericere (Psalm 51 - Ash Wednesday).

Thomas Tallis: Suscipe quaeaso

Tomas Luis de Victoria: O vos omnes (Responsory at Matins for Holy Saturday).

William Byrd: Ave verum corpus (Passiontide).

Tomas de Victoria (Vere languores).

John Taverner: Hymn to the Mother of God

#### April 16 • Paul Jacobs, organ

Program to be determined

#### April 23 • Borromeo String Quartet

Franz Joseph Haydn: String Quartet, Op. 64, No. 6

IV. Finale: Presto. Johannes Brahms: String Quartet in a minor, Op. 51, No. 2. Andante Moderato

Leos Janacek: String Quartet No. 2, Intimate Letters (Listy Duverne )

#### April 30 • The Saint Paul Chamber Orchestra

Franz Schubert: Rondo in A for Violin and Strings,

D. 438. Astor Piazzolla: The Four Seasons of Buenos Aires. II. Invierno Porteno (Winter). I. Otono

Porteno (Autumn). Franz Josef Haydn: Symphony

No. 15 in D major. I. Adagio-Presto; II. Minuet Trio;

III. Andante; IV. Presto

### From The Top

April 2 • From the Top returns to the Lone Star State as guests of the San Antonio Symphony in the beautiful Majestic Theatre. This week's young musicians include a saxophonist from Texas who shares an audio diary of his auditioning for college, and a pianist from Quebec who portrays "the cowboy with a strange accent" in one of the show's silliest skits ever.

April 9 • From the Top heads out to the Monterey Peninsula for a show featuring West Coast musicians. Highlights include a young composer from San Francisco, whose piece will receive its national radio debut, and an 11-year-old accordion player from Germany.

April 16 • From the Top is on the campus of Stanford University with a show featuring wonderful young musicians from up and down the West Coast.

April 23 • This week, From the Top is in New York City with young musicians from the area playing works by special guest Pulitzer Prize winning composer John Corigliano.

April 30 • From the Top celebrates the 250th birthday of Wolfgang Amadeus Mozart with a special show from the historic Troy Savings Bank Music Hall. This week features works by a composer who is same age Mozart was when he began to write music, and a performance of a piece written by one of Mozart's students.

# VOLUNTEER

### From p. 18

animal tale. At the risk of overlooking many authors whose steady contributions keep *As It Was* alive, some who've achieved distinction include Dawn Curlier, Craig Stillwell, Nanci Salucci, Margarie O'Hara, & Alice Mullaly. All the series' writers are owed individual thanks and gratitude they richly deserve for their steady contributions that keep *As It Was* alive.

The best part for me is working with the voice of *As It Was*, Shirley Patton. The Grande Dame of the Oregon Shakespeare Festival, veteran actress Shirley is the consummate professional, volunteering her unique talents to make The State of Jefferson come alive in the theater of the mind. I simply love her voice and delivery, and she's a hoot to work with! Our very fun recording sessions make working on *As It Was* both rewarding and an honor.

One last note for the musically curious: The wonderful *As It Was* music bed is "Si Beag Si Mohr" (Big Mountain, Little Mountain) by Turlough O'Carolan, a blind Irish troubadour, performed by Peter Blanchette on the album *Gymnopédie*. Expertly edited by JPR FM Program Director Eric Teel, the precise trimming to 1:59 total time has provided me with the necessary benchmark and bedrock that I build each episode on.

As we look ahead to the next year, I'll end by sharing my *As It Was* pet phrase: *See you in the past...*

*As It Was* airs weekdays on all three of Jefferson Public Radio's audio services. And, all episodes can be heard on-line at [www.asitwas.org](http://www.asitwas.org)

**Classics & News service:** 9:30 AM, 1:00 PM, and 4:55 PM

**Rhythm & News service:** 5:55 PM

**News & Information service:**  
9:58 AM and PM

# A Nature Notes SAMPLE R



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

Over 100 of Dr. Lang's commentaries on the incredibly diverse environment of our region have been collected in this new book. Perfect for browsing or to accompany your next nature outing in the State of Jefferson!

Order A *Nature Notes Sampler* for \$19.45 postpaid

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DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

## MONDAY-FRIDAY

### 5:00am-9:00am **Morning Edition**

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50.

## NORTHERN CALIFORNIA ONLY:

### 7:50am **California Report**

A daily survey of California news, following *Morning Edition*, produced by KQED, San Francisco.

### 9:00am-3:00pm **Open Air**

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour.

### 3:00pm-5:30pm **All Things Considered**

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

### 5:30pm-6:00pm **The Jefferson Daily**

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

### 6:00pm-8:00pm **The World Café**

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

### 8:00pm-10:00pm **Echoes**

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

### 10:00pm-2:00am **Late Night Jazz with Bob Parlocha**

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on JPR only.)

## SATURDAYS

### 6:00am-10:00am **Weekend Edition**

The latest national and international news from NPR.

### 10:00am-11:00am **Living on Earth**

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

### 11:00-Noon **Car Talk**

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own

brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

### Noon-1:00pm **E-Town**

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-achievement Award, given to ordinary people making an extraordinary difference in their own towns.

### 1:00pm-3:00pm **West Coast Live**

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

### 3:00pm-4:00pm **AfroPop Worldwide**

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

### 4:00pm-5:00pm **The World Beat Show**

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

### 5:00pm-6:00pm **All Things Considered**

The latest national and international news from NPR.

### 6:00pm-8:00pm **American Rhythm**

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

### 8:00pm-9:00pm **The Grateful Dead Hour**

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

### 9:00pm-10:00pm **The Retro Lounge**

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it déjà vu? Or what?

### 10:00pm-2:00am **The Blues Show**

Four hours of Blues from the JPR library hosted by Paul Howell and Derral Campbell.

## SUNDAYS

### 6:00am-9:00am **Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

### 9:00am-10:00am **Marian McPartland's Piano Jazz**

Marian McPartland chats and performs with some of jazz's greats.

**10:00am–2:00pm  
Jazz Sunday**

Host George Ewart explores the contemporary jazz world and its debt to the past.

**2:00pm–3:00pm  
Rollin' the Blues**

Derral Campbell presents an hour of contemporary and traditional blues.

**3:00pm–4:00pm  
Le Show**

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

**4:00pm–5:00pm  
New Dimensions**

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

**5:00pm–6:00pm  
All Things Considered**

The latest national and international news from NPR.

**6:00pm–9:00pm  
The Folk Show**

Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

**9:00pm–10:00pm  
The Thistle and Shamrock**

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm–11:00pm

**Music from the Hearts of Space**

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm–2:00am

**Late Night Jazz with Bob Parlocha**

**HIGHLIGHTS**

**New Dimensions**

**April 2 • Children at Play – Changing The World**  
with Rosario Villasan-Ruiz

**April 9 • Detoxing for Life** with Elson Haas, M.D.

**April 16 • Transformation Through Pain** with Barbara Altemus

**April 23 • Living and Dying with Peace and Joy**  
with Tulku Thondup

**April 30 • Evolutionary Spirituality** with Connie Barlow & Michael Dowd

**Marian McPartland's Piano Jazz**

**April 2 • Jackie Terrasson**

Berlin born and Parisian bred, Jackie Terrasson is one of the most talented and intriguing young pianists on the jazz scene today. Always creative and unpredictable, Terrasson draws on influences ranging from Bud Powell to French popular melodies. He demonstrates his compositional skills on his song "Fifty Nine," and has Marian grooving on "Caravan."

**April 9 • Valerie Capers**

Dr. Valerie Capers is a fabulous pianist, composer, and educator. She is blessed with an eclectic piano style that combines a little of Art Tatum, Oscar Peterson, and Bill Evans, with some Chopin thrown in. Capers, the first blind graduate of Juilliard, shows off her classical chops when she solos on "It Could Happen to You." Then she and McPartland swing out on "Scapple from the Apple."

**April 16 • Pat Metheny**

Guitarist Pat Metheny is one of the brightest stars in the jazz firmament. The ever-evolving Grammy winner is constantly experimenting with new technology and honing his improvisational skills. On this Piano Jazz, the Pat Metheny Trio, which includes bassist Christian McBride and drummer Antonio Sanchez, performs exclusive versions of "Go Get It" and "Bright Size Life."

**April 23 • Renee Fleming**

Soprano diva Renee Fleming has gained international fame playing a number of diverse roles, including Mozart's Constanza, Verdi's Violetta, and even Garrison Keillor's Renata Flambé. She recently took on the new role of jazz singer, recording an album of standards. Fleming showcases this new facet of her career as she and host McPartland bring their considerable talents to bear on the American Popular Songbook.

**April 30 • Milt Hinton**

Known as "The Judge," Milt Hinton was one of the jazz world's legendary bass players. In a career that spanned 70 years, he played with everyone from Cab Calloway to Ellington to Coltrane, and is often credited with bridging the gap from swing to modern jazz. Milt "raps" his expansive résumé, talks about his priceless collection of jazz photographs, and joins McPartland for "How High the Moon."

**The Thistle & Shamrock**

**April 2 • Celtic Spirit**

Hear songs of praise from the traditions of Celtic psalm singing and American gospel recorded live in Scotland's biggest cathedral, along with other Celtic music meant to move the soul.

**April 9 • Pan Celtic**

This week, we roam among the connected music of Wales, Ireland, Scotland, the Isle of Man, Brittany, and Galicia, with musicians from across these lands.

**April 16 • Once Upon A Time in the North**

Multi-instrumentalist/producer/composer Jack Evans has long been known for his eclectic approach to music. His involvement in The Easy Club, Jock Tamson's Bairns, The Cauld Blast Orchestra, and Keltic Elektrik map his significant musical contributions. Jack joins us to talk about his approach, and introduces us to Once Upon A Time In The North, featuring folk, Celtic, Americana, and improvisation, in an earthy, gutsy sound.

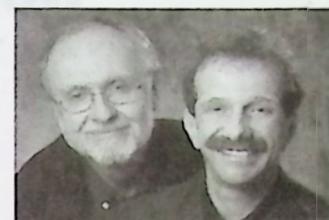
**April 23 • Scandinavian Journey**

Nordic musical traditions are stretching and evolving in parallel to those from Celtic roots. Explore music from the far north, and hear how it overlaps and complements Celtic music. Artists include Blazin' Fiddles, Swap, and others.

**April 30 • Listeners' Choice**

Here's your chance for a replay of music from recent programs that took you by surprise, stopped you in your tracks, touched your heart, and agitated the soles of your feet. Hear songs this week from the past to the present time, reflecting various viewpoints on one of the most unsettled periods in British history. It was the half-century of great political unrest known as the Jacobite Risings, when loyalists of the deposed Stuart royalty fought to restore the family to the throne. Often romanticized as a struggle between the Scots and the English, in reality it played out mostly as a Scottish civil war, culminating at the Battle of Culloden in 1746. Travel through history with Rod Paterson, Ewan MacColl, Brian McNeill, and The Whistlebinkies.

A "Heart Healthy" recipe  
from



**Zorba Paster**  
**ON YOUR HEALTH**

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.  
[www.zorbapaster.org](http://www.zorbapaster.org)

**TROPICAL TEMPEH  
STIR FRY**

(Makes 6 servings)

2 Tbs Olive oil (or sesame oil)  
500 g Tempeh, cubed  
1 Large Onion, chopped  
1 Clove Garlic, crushed  
1 Tbs Fresh ginger, grated  
1 Large Carrot, sliced  
1 Medium Red pepper, cut into rings  
1 Medium Green pepper, cut into rings  
1 Stick Celery  
1 Cup Snow peas  
1 Can Pineapple chunks  
1 Tbs Soy sauce

In large skillet or wok, add sesame oil and fry tempeh cubes over medium heat. Add the chopped onion, crushed garlic, grated ginger, and fry until onions are soft.

Increase heat to high. Add the fresh vegetables and stir fry. Add the pineapple juice from the can. Cover and cook for 10 minutes. Add the pineapple pieces and soy sauce. Remove from heat. Cover and let sit for five minutes to thicken. Serve with rice.

**Nutrition Facts**

Calories 259.43  
Calories From Fat (47%) 121.44  
Calories From Protein (22%) 57.37  
Calories From Carbs (31%) 80.62  
Total Fat 14.23g 22%  
Saturated Fat 3.49g 17%  
Monounsaturated Fat 6.47g  
Polyunsaturated Fat 2.76g  
Trans Fatty Acids 0.00g

# News & Information Service

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DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

**MONDAY-FRIDAY**

5:00am-7:00am

**BBC World Service**

News and features from the British Broadcasting Service.

7:00am-8:00am

**The Diane Rehm Show**

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

**The Jefferson Exchange**

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.

**Here & Now**

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm

**Talk of the Nation**

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm

**To The Point**

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm

**The World**

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

**Fresh Air with Terry Gross**

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

**KTBR/KRVM LANE & DOUGLAS CO. ONLY:**

3:00pm-4:00pm

**News & Notes**

A news program, which highlights social, political and cultural issues, hosted by Emmy Award-winning journalist Ed Gordon.

4:00pm-5:00pm

**Open Source (Monday-Thursday)**

A program fused to the Internet reflecting the sound and sensibility of the Web. The show, hosted by Christopher Lydon, is dedicated to sorting, sifting, and decoding the digital universe.

**Tech Nation (Friday)**

A program focusing on the impact of technology in our lives presenting interviews with people from every aspect of life hosted by Moira Gunn.

5:00pm-6:00pm

**On Point**

Host Tom Ashbrook combines his journalistic instincts with a listener's openness and curiosity - focusing on the relevant topics and deconstructing issues along with the audience.

6:00pm-7:00pm

**Fresh Air with Terry Gross**

Repeat of 3pm broadcast.

**KTBR/KRVM LANE & DOUGLAS CO. ONLY:**

6:00pm-7:00pm

**News & Notes**

Repeat of 3pm broadcast.

7:00pm-8:00pm

**As It Happens**

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

**The Jefferson Exchange**

Repeat of 8am broadcast.

10:00pm-8:00am

**BBC World Service****SATURDAYS**

5:00am-8:00am

**BBC World Service**

8:00am-9:00am

**Marketplace Money**

Kai Ryssdal hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am

**Studio 360**

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

**West Coast Live**

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

**Whad'Ya Know with Michael Feldman***Whad'Ya Know* is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

**This American Life**Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

**A Prairie Home Companion with Garrison Keillor**

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm

**Selected Shorts**

A program that matches Oscar and Tony Award-winning actors with short stories written by acclaimed contemporary and classic authors.

6:00pm-7:00pm

**Fresh Air Weekend**

7:00pm-8:00pm

**New Dimensions**

8:00pm-8:00am

**BBC World Service****SUNDAYS**

5:00am-8:00am

**BBC World Service**

8:00am-10:00am

**To the Best of Our Knowledge**

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

**On The Media**

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm

**Marketplace Money**

Repeat of Saturday's broadcast.

12:00pm-2:00pm

**A Prairie Home Companion**

Repeat of Saturday's broadcast.

2:00pm-3:00pm

**This American Life**

Repeat of Saturday's broadcast.

3:00pm-4:00pm

**Studio 360**

Repeat of Saturday's broadcast.

**KTBR/KRVM LANE & DOUGLAS CO. ONLY:**

3:00pm-4:00pm

**Le Show**

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

**Zorba Paster on Your Health**

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm–6:00pm  
**To be announced**

6:00pm–7:00pm  
**People's Pharmacy**

7:00pm–8:00pm  
**The Parent's Journal**

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm–8:00am  
**BBC World Service**



## A Prairie Home Companion

With GARRISON KEILLOR

Garrison Keillor does it all, live, right in your radio. How did he get in there? Must be magic...

Saturdays at 3pm  
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## News & Information

## TUNE IN

# GRATEFUL DEAD HOUR

Saturdays 8pm on Rhythm & News

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[www.notmuch.com/](http://www.notmuch.com/)

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1-800-909-9287  
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### Renewable Pioneers Program

City of Ashland Conservation Commission  
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### Rising Phoenix Biofuels

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**Redding Sports LTD**  
Redding, CA · (530) 221-7333

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**Upper Sacramento River Exchange**  
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**Footwise - The Birkenstock Store**

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**Matson Vineyards**

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# ArtScene

## ROGUE VALLEY

### Theater

◆ The Oregon Shakespeare Festival presents six plays continuously this month: Shakespeare's romance *The Winter's Tale*, a story of the power of jealousy and forgiveness; *The Diary of Anne Frank* in an honest, new adaptation; Oscar Wilde's witty and scandalously unsentimental comment on Victorian sincerity, *The Importance of Being Ernest*; a new play about a modern family caught between their dreams and reality called *Up*; William Inge's warm slice of life straight from the heartland, *Bus Stop*; and *Intimate Apparel*, the award-winning story of a black seamstress, who is working for uptown socialites while being courted by a mysterious Caribbean laborer. Performances at 1:30 & 8 p.m., backstage tours at 10 a.m. Tuesday - Sunday. OSF theaters are located on Pioneer Street, Ashland. (541) 482-4331. [www.osfashland.org](http://www.osfashland.org).

◆ The Camelot Theater presents *A Little Night Music* by Hugh Wheeler and Stephen Sondheim thru April 16th. The first musical of the season will be the beguiling "A Little Night Music" featuring a witty and moving libretto by Hugh Wheeler and music and lyrics by the incomparable Stephen Sondheim. This lilting adaptation of Ingmar Bergman's film "Smiles Of A Summer Night" traces the myriad forms of desire from the tender blossoming of inexperience to the startled rekindling of long-forgotten passion. A Spotlight on Ira Gershwin is presented April 21st-30th. \$17 general/ \$15 seniors and students. The Camelot Theater is at Talent Ave. & Main St, Talent. (541) 535-5250.

◆ The Oregon Cabaret Theater presents *Honky Tonk Laundry* playing thru April 2nd. Then . tick, tick . . . BOOM! previews on April 12th-13th and runs thru June 4th. This autobiographical show by Jonathan Larson was written five years before his 1996 show *Rent* became a hit musical and was awarded the Pulitzer Prize. Full of passion and humor expressed through a contemporary rock score, as it deals with vital themes of love, friendship, art, and holding on to dreams. Thurs-Mon at 8 pm, Sunday brunch matinees at 1 pm. Sun-Thurs: \$21/23; Fri-Sat: \$25/27. 1st and Hargadine Streets, Ashland. (541) 488-2902.

◆ Oregon Stage Works presents a new show from Michael Mish, thru April 23rd. Thurs-Sat at 8 pm., Sun. at 2 pm. Adults \$17, students

\$10. OSW is located at 185 A Street in the A Street Marketplace, Ashland. (541) 482-2334 or [www.oregonstageworks.org](http://www.oregonstageworks.org).

### Music & Dance

◆ The Chamber Music Concerts series presents the Mendelssohn String Quartet with baritone Sanford Sylvan on April 7th. The concert features Puccini's String Quartet "I Crisantemi;" Barber's Dover Beach, Op. 3; Hugo Wolf's Lieder; and Verdi's String Quartet in E Minor. \$29/26. Then on April 22nd, the CMC series presents Quartetto Gelato with "The Orient Express: Music from London to Bucharest" on April 22nd. Quartetto Gelato members play a wide variety of instruments, including oboe,

English horn, violin, mandolin, cello, accordion, piano, and voice. \$25-23. Both shows at 8 pm. Special \$5 price for children and students (with valid student i.d.). At the Recital Hall, Southern Oregon University, 1250 Siskiyou Blvd, Ashland. Call the CMC office at (541) 552-6154 for tickets. [www.sou.edu/cmc](http://www.sou.edu/cmc).

◆ The Three Rivers Chorale presents a Spring Concert April 9th, 2:30 pm. The program includes choral works by Mozart, Vivaldi, Mendelssohn, Samuel Barber and more. \$5. At the Calvary Lutheran Church, 909 NE A Street, Grants Pass. (541) 955-3330.

◆ St. Clair Productions presents songwriter/singer David Roth in concert at the Unitarian Center, 4th and C Streets, Ashland, on April 7th. Think James Taylor meets Jerry Seinfeld meets Joe Hill. David's concerts and presentations are filled with inspiring songs and stories that celebrate ordinary people who do extraordinary things, live in a complicated world and have personal relationships. On April 22nd, the Latif Bolat Ensemble performs the healing sounds of ancient Turkey. Latif Bolat and his ensemble perform Turkish folk music, classical pieces, originals and devotional Sufi songs called Ilahis and Nefes, with lyrics taken from the ancient poetry of Rumi and Ynus Emre. All shows at 8 pm. \$15 in advance, \$17 at the door and \$8 for kids 5-17. At the Unitarian Center, 4th and C Streets, Ashland. Tickets at (541) 535-3562, at the Music Coop or [www.stclairevents.com](http://www.stclairevents.com).

◆ The Rogue Valley Symphony presents flutist Katheryn McElrath performing Rodrigo/Galway's "Fantasia para un Gentilhombre" with the Rogue Valley Symphony in three locations. On April 21st, 8 pm, in Ashland at SOU Music Recital Hall; on April 22nd, 8 pm, in Medford at the Craterian Ginger Rogers Theater; and on April 23rd, at 3 pm, in Grants Pass at the Grants Pass High School Performing Arts Center. The Symphony will also perform the ever popular "Lieutenant Kijé Suite" by Prokofiev and Grofé's "Grand Canyon Suite." A pre-concert talk is offered one hour before each performance. Call (541) 552-6398 for tickets. A limited number of \$10 seats are available for purchase two weeks prior to the concert date. [www.rvsymphony.org](http://www.rvsymphony.org).

◆ Craterian Performances offers a rich variety of events this month:

On April 9th, Celebrating State Soloists shines a spotlight on outstanding young talent at this fifth annual community event. Jackson County winners of the District 8 solo music com-



(Younhee Paik, "St. George", 2005, 95 x 140", acrylic on canvas.) The Schneider Museum of Art presents "An International Women's Exhibition: Intimate Revelations" thru April 15th.

**Send announcements of arts-related events to: ArtScene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to [paulchristensen@earthlink.net](mailto:paulchristensen@earthlink.net)**

**April 15 is the deadline for the June issue.**

**For more information about arts events, listen to JPR's Calendar of the Arts**



(Sosa Joseph, "Misfit" (diptych), 2005, 28 x 39", pastel on paper.) An International Women's Exhibition: Intimate Revelations; the Schneider Museum of Art presents the work of 10 artists from around the globe through April 15th

petition will perform with the style, grace and skill that earned them slots in the statewide contest to be held later in the spring. 7 pm. Free.

On April 11th, *Oklahoma!* comes to town. At the turn of the century in the Oklahoma territory, farmers contend with cattlemen, and handsome Curly competes with menacing Jud Fry for the affections of the winsome Laurey Williams. Based on the stunning, critically lauded 1998 revival produced by Cameron Mackintosh. 8 pm. \$58-40.

On April 23rd, Theatreworks USA, America's top children's theater troupe performs *Curious George*. The popular tales of a monkey whose inquisitive nature makes him a magnet for trouble. Recommended ages 4-9. 2 pm. \$14, Children (1-12) \$9.

On April 25th, the Carl Rosa Opera, Britain's oldest opera company, offers a lavish production of Gilbert and Sullivan's most celebrated comic operetta, *The Mikado*. This version faithfully reproduces the original Savoy production of 1885, directed by W. S. Gilbert himself. *The Mikado* unfolds in a comically fictionalized Japan, focusing on the obstructed love of two characters, each unwillingly yoked to an unsuitable suitor. 8 pm. \$58-40.

On April 27th, the Glenn Miller Orchestra plays classics hits such as "Moonlight Serenade," "In the Mood," and "Chattanooga Choo Choo." In the 1930's and 40's, when the Glenn Miller Orchestra sold more records at the height of its popularity than either Elvis or The Beatles did at theirs. 8 pm. \$29-23, Youth (0-18) \$22-16.

On April 29th, Gypsy Soul & Friends - Spotlight Series. 8 pm. \$15.

On April 30th, *NEWSical* is a musical revue that satirizes the news and news-makers, skewering political luminaries, pop culture icons, and pseudo-celebrities alike. Paris Hilton. Michael Jackson. George W. Bush. Bill Clinton. They're all here. No one escapes lampooning in this

quick-witted, fast-paced, relentlessly funny show. 7 pm. \$35-29, Youth (0-18) \$26-20.

The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and [www.craterian.org](http://www.craterian.org)

◆ The Siskiyou Institute kicks off its 2006 Spring Concert and Workshop Series with pianist Jovino Santos Neto on April 7th, 8 pm. Rio de Janeiro-born and Seattle-based pianist, flutist, and composer Jovino Santos Neto bridges the spaces between classical music, jazz, and indigenous Brazilian music. Santos Neto has worked with such artists as Mike Marshall, Richard Boukas, Celso Machado and Chitravina N. Ravikiran. In 2004 he was nominated for a Latin Grammy Award for Best Latin Jazz Album. 8 pm. \$20, student discounts available.

On April 8th, an informal workshop and lecture is open to students, teachers and others. The workshop and lecture focuses on the various styles and musical techniques associated with Brazilian Jazz Piano performance. 11-1 pm. \$5 for students and teachers, \$10 for the general public.

Events at the Old Siskiyou Barn often sell out quickly. Seating and parking are limited and on a reservation only basis. For information, reservations and directions call (541) 488-3869 or e-mail [info@siskiyouinstitute.com](mailto:info@siskiyouinstitute.com). [www.siskiyouinstitute.com](http://www.siskiyouinstitute.com).

◆ The Ashland Folk Music Club offers a Contra Dance on April 15th. Live music and caller. Beginning instruction 7:30 pm, main dance 7:30-10:30 pm. Members \$5, Students \$4, Non-members \$7. At the Walker School Gym, at Walker and Homes Avenues, Ashland (541) 552-1039

#### Exhibition

◆ The Schneider Museum of Art presents "An International Women's Exhibition: Intimate

Revelations" thru April 15th. Then, a ceramics exhibition called "Soaring Spirits: Feet of Clay" runs from April 28th-June 17th. At Southern Oregon University, Ashland. \$2 donation. (541) 552-6245

◆ The Wiseman Gallery presents an exhibit created by the Art faculty of Rogue Community College thru April. Rogue Community College, 3345 Redwood Hwy, Grants Pass. (541) 956-7339

◆ The FireHouse Gallery presents "Assembling Through Space," April 5th-29th. This group show that combines three very different art forms: oil on linen, ceramics and found objects. FireHouse Gallery, Rogue Community College, 214 SW 4th Street, Grants Pass.

◆ The Rogue River Friends of the Library presents "The Magic West on Film" on April 23rd. This free, public program is an Oregon Chautauqua program by Richard Etulain. At the Rogue River Branch Library, 412 East Main Street, Rogue River. (541) 864-8850

## UMPQUA

#### Theater

◆ UACT presents *Art*, April 21st-May 14th. Fri & Sat 8 pm, Sun 2 pm, \$9. At Betty Long Unruh Theatre, Umpqua Community College, 1624 W Harvard, Roseburg. (541) 673-2125

#### Music & Dance

◆ Umpqua Timermen present a Barbershop Harmony Show on April 22nd. Umpqua Community College, 1140 College Road, Roseburg. 2:30 pm & 7:30pm. \$10. (541) 672-1016

◆ The University of the Philippines Concert Chorus performs on April 26th. 7 pm. \$15. At Umpqua Community College Jacoby Auditorium, 1140 College Road, Roseburg. (541) 784-2123

#### Exhibition

◆ Wildlife Paintings by Derian Moore are presented at Umpqua Community College Art Gallery, April 1st-30th. Umpqua Community College, 1140 College Road, Roseburg. (541) 440-4692

◆ The 23rd Annual Umpqua Valley Quilter Guild presents "Wildflowers of the Umpqua," April 21st-23rd. \$5. At Douglas County Fairgrounds, Roseburg. (541) 673-5472. [www.umpquavalleyquilters.com](http://www.umpquavalleyquilters.com).

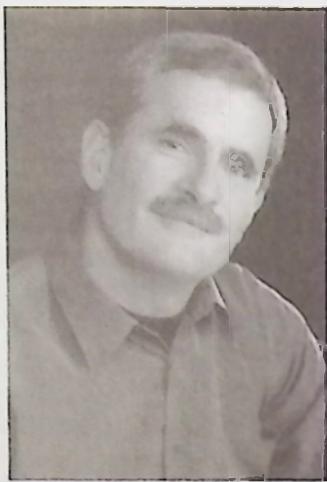
## NORTH STATE

#### Theater

◆ BareStage Theatre presents "Frozen, a Thriller/Drama" on April 14-15, 21-22, 28-29. A 2003 Pulitzer Prize nominee by Bryony Lavery. 8 pm. "A major play – thrilling, humane and timely."— Times (London). \$10 general, \$8 students and seniors. Tickets at Francisco's Mexican Restaurant in Red Bluff, online at [www.barestage.com](http://www.barestage.com) or at the door. BareStage Theatre, 446 Antelope Blvd., Red Bluff. (530) 529-1241.

# The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. *The Jefferson Exchange* welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and an array of fascinating guests on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County, AM1280 in Lane County, AM1490 in Yreka, AM620 in Mt. Shasta, AM1300 in Mendocino, and KNHM 91.5FM in Bayside/Eureka. For the guest schedule see our web site at [www.jeffexchange.org](http://www.jeffexchange.org).

[www.jeffexchange.org](http://www.jeffexchange.org)



# RECORDINGS

Keri Green

## Richard Shindell: Song Crafter

**R**ichard Shindell is not the household name that he should be, unless you're Joan Baez, who invited Richard to tour with her. He wrote a song for Joan, and she included three of his compositions on her CD *Gone From Danger*. This all happened in 1997, the year Shindell released his third album, *Reunion Hill*, the title track of which is Joan's lament.

I have been smitten musically with Shindell since this release. It's the one that put him on my map of all that is exquisitely beautiful in the musical terrain I like to inhabit. Prior to *Reunion Hill* and with two other albums behind him, I knew of Shindell only through individual songs published by FastFolk, the musical cooperative formed in New York by Jack Hardy. Most of the artists were unknown then and remain so today. But others such as Shawn Colvin, John Gorka, Suzanne Vega and Lucy Kaplansky rose to prominence after first recording on FastFolk. Richard Shindell first appeared on FastFolk in December 1989 and made eight appearances on the recordings between then and May 1993.

Shindell is uniquely equipped to enter territory that other songwriters turn away from at the entrance gate. In "Confession", he sits easily in the contradiction of mystical experience embedded inside a no-excuses-made treatment of a Wall Street mogul pleading with his pharmacist.

I really like this counter, Doc  
So much more discreet  
Reminds me of confession  
When I used to go to church  
So, hey Doc. How's about a refill?  
The pretty little blue pill

Shindell has been called a master builder of songs. His skill is in taking ordinary occurrences and turning them into stories that change our orientation to the event with every listening. If the story is predictable, it is only for the unpredictable

place it will reach into us. In "There Goes Mavis", a little girl releases her pet bird into the freedom of certain death. But wait - next time I listen, my attention focuses on the subtle suggestion of faith and trust: in the mother-daughter relationship; the girl-bird relationship; the relationship of bird to the unknown vastness in front of it as it flies away over the beach.

Then out of the blue  
*There's an orange canary*  
*The little girl comes running*  
*And her mother is explaining*  
Baby, it's just too far

A native of Lakehurst, New Jersey, Shindell was a former seminary student whose first musical exposure came while playing guitar alongside John Gorka in the Razzy Dazzy Spasm Band. In 1992 he recorded his Shanachie label debut *Sparrow's Point*, and in 1998 he teamed with Dar Williams and Lucy Kaplansky in a trio named *Cry, Cry, Cry* that lasted far longer than any of them could have predicted and which fans wouldn't allow to die. The release of *Vuelta* in 2004 makes six extraordinary albums in Shindell's canon. In 2000, he and his family moved to Buenos Aires, where his Argentinian-born, college professor wife took a teaching position.

Shindell masterfully suffuses religious and spiritual dimensions of our longings and searchings throughout his stories. No topic is safe from the sharp point of his quill. Writing of the Bosnian refugee experience in *You Stay Here*, Shindell begins with a man's simple search for wood for his family's outdoor cooking fire, then bread for their bellies. The search for basic necessities continues, with coats, but then the reality of the situation sets in and we find the man looking for guns. When his search culminates in his quest for God in this war-ravaged land, we know Shindell has arrived at a more existential question.

You stay here and I'll go look for God  
*Not so hard cause I know where*  
*he's not*  
*I will bring him back with me*  
 Make him listen - make him see

Shindell's songs are approachable because he comes at them from the first person perspective. He supplies his characters and their situations with a few well-chosen descriptors that ground us in the story but as always, it's done with the touch of the poet, the mystic, the hand of the unseen guide. Whether he's telling the tale of a nun changing a tire on a causeway of road-raged drivers, an agent of the American government deciding the fate of a Native American fisherman, or a man returning nostalgically to the first home he shared with a beloved wife, Shindell invites us to be the characters, to examine alternative worlds. Shindell works magic with a turn of phrase, artful melodies, perfect arrangements and accompaniment. The truth in his telling is without the self-indulgent solipsism found in so many compositions of his contemporaries.

I had the honor of MC'ing a Cry, Cry, Cry show, and thus spending time backstage with Richard. He was just a normal guy. A genuinely, nice, normal guy who happened to be about to perform before 1,200 people. I asked him to sing my then current favorite song of his. He looked a bit discouraged as he said that he hadn't planned to do that one in this show. I checked my disappointment, carried out my MC duties, and took my seat in the audience. When Richard played my request "The Next Best Western", I knew it wasn't for me so much as it was because I'd asked. For those of us who ask, this is the musician and master crafter of songs who answers.

Whoever watches over all these  
 truckers  
*Show a little mercy for a*  
*weary sinner*  
*And deliver me -Lord, deliver me*  
 Deliver me to the next Best Western



# ARTSCENE From p. 29

## Music

◆ The Mendocino Music Festival presents Alasdair Fraser, the "Michael Jordan of Scottish fiddling," in a benefit concert at Fort Bragg's Cotton Auditorium on April 8th, 8 pm. \$25 general admission, available at the Mendocino Music Festival (707) 937-4041. Cotton Auditorium, 400 N. Harold Street, Fort Bragg. [www.mendocinomusic.com](http://www.mendocinomusic.com).

◆ The Shasta Symphony Orchestra presents its Spring Concert on April 30th. The Symphony and the Shasta Youth Symphony perform "Flying," an overture by Rossini, Mendelssohn's "Reformation Symphony", and Bella Hristova, guest violin soloist, playing The Tschaikovsky Violin Concerto. \$11 general, \$9 students/seniors. At Shasta College Theater, 11555 Old Oregon Trail, Redding. (530) 225-4761

## Exhibition

◆ The North Valley Art League presents a Members' show, "Paint the Golden State" and a featured artist show, "My Polyphonic Paintbrush," a celebration of media thru April 1st. At the North Valley Art League Carter House Gallery, 48 Quartz Hill Road, Redding. (530) 243-1023

◆ Turtle Bay Museum presents "Pleasurable Pastimes" thru April 16th. A new exhibition about the pursuit of happiness and recreation throughout Redding's history. Turtle Bay Museum - Exploration Hall, 840 Auditorium Drive Redding, (800) 887-8532

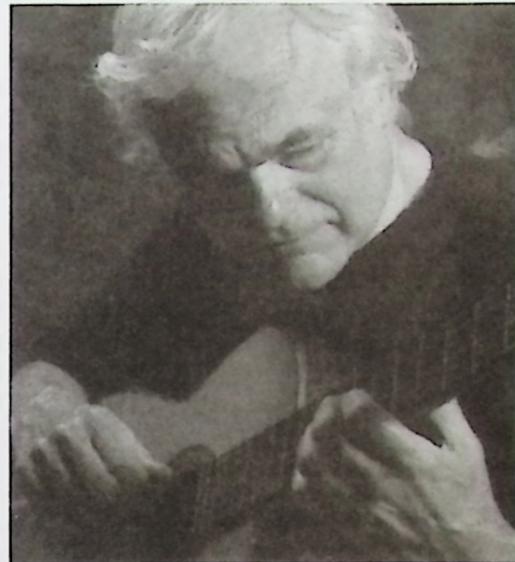
## OREGON & REDWOOD COAST

### Music

◆ The Pistol River Concert Association presents The Reedy Buzzards on April 1st, 8 pm. The Reedy Buzzards formed in Milwaukee, Wisconsin, in 1992 to explore that musical moment when Appalachian string-band music, country and western, gospel, and what would later become known as bluegrass, all co-existed in a single stream of acoustic American music. The Reedy Buzzards specialize in the tight harmonies of the great "brother bands" of the past.

Then on April 22nd, 8 pm, guitarist, Mark Taylor and "cajon" percussionist Rami Ziadeh capture the mood and passion of "Flamenco." The flamenco composer strives to maintain the integrity of traditional style while contributing something personal and creative to the repertoire. The music reflects the influences of four cultures that have flourished in Andalucia: Islamic, Christian, Jewish and Gypsy. More recently influences from Cuba and South America have enriched the repertoire of traditional and contemporary flamenco. It is at times sorrowful and tragic yet always triumphant in spirit. \$15. At Pistol River Friendship Hall, Pistol River. (541) 247-2848

◆ The Eureka Chamber Music Series presents the Avalon String Quartet on April 19th, 7:30



The Siskiyou Institute presents Gene Bertoncini in concert on Friday April 28, at 8:00 p.m. at the Old Siskiyou Barn in Ashland.

pm. The Quartet's numerous competition honors include First Prize at the Concert Artists Guild 1999 International Competition. Adults \$25; students \$10; children \$5. At the Calvary Lutheran Church, 716 South Avenue, Eureka. (707) 445-9650.

## Exhibition

◆ The Coos Art Museum presents "Creative Continuum," April 7th-May 20th. This is a joint exhibition of prints curated from the permanent collection of Crow's Shadow Institute of the Arts and Coos Art Museum. Sponsored in part by a grant from the Coquille Tribal Community Fund, this is the first Art Museum exhibition of many works by contemporary Native American artists. Two additional exhibits from Crow's Shadow Institute of the Arts are also on display: "The Myth of Creation" and "Stories of the Living Land." "The Myth of Creation" presents an exhibition of tribal stories and folklore, told through the art of print making, by San artists from the Kalahari Desert in Botswana, Africa and Umatilla Tribe members from Pendleton, Oregon. "Portfolio One" displays 16 prints by emerging Seattle artists in this museum-wide exhibition of contemporary prints. \$5 general, \$2 seniors & students. Coos Art Museum is located at 235 Anderson, Coos Bay, or online at [www.coosart.org](http://www.coosart.org). (541) 267-3901

◆ The Humboldt Arts Council presents several exhibitions this Spring. "The Fifth Annual Northwest Eye," a five-state regional fine art photography competition and exhibition, runs April 1st-May 1st in the William Thonson Gallery. Sculpture by Rebecca Johnson is shown April 1st-May 28th in the Melvin Schuler Sculpture Garden. Johnson implements old world methods and techniques combined with contemporary perceptions to convey her ideas

CONTINUED ON PAGE 33

Keri Green is the Folk Diva who co-hosts *The Folk Show*, Sunday nights at 6pm on JPR's *Rhythm & News Service*.



# STATE FARM MUSIC HALL

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# AS IT WAS

## A New-Deal-Era Story: “Camp Applegate” and the C.C.C.

In April 1933, several busloads of young men from poor Oregon families arrived at the site of as-yet unfinished “Camp Applegate” – far from any town, and out in the “wilds” of the upper Applegate Valley. They were among the state’s first residents to enroll in President Roosevelt’s new Civilian Conservation Corps, or C-C-C, a program that eventually put hundreds of thousands of unemployed youth to work

Camp Applegate was the first C-C-C camp in the national forests of the Pacific Northwest. Located on the east bank of the Applegate River at Seattle Bar, near the Oregon/California border, the camp was commanded by U.S. Army officers. With Forest Service rangers directing their daily work, members of C-C-C Company 2-7-0-2 worked hard on a wide range of projects out in the rugged Siskiyou Mountains. They constructed new trails and roads, fought fires, built fire lookouts, developed campgrounds, and planted trees.

In 1937, a new bunch of enrollees from Alabama and other Deep South states moved into the Spartan barracks of Camp Applegate. Many of these Dixie natives liked being out West so much that they re-enlisted for additional hitches in what some called “Roosevelt’s Tree Army.” Today the site of Camp Applegate lies beneath the waters of the Applegate Lake reservoir.

Jeff LaLande, for the Rogue River-Siskiyou National Forest

## Ranger Lee Port of the Applegate Ranger District

Lee C. Port was born and raised on a farm in Oklahoma, but moved to southern Oregon and in 1913 went to work for the new U.S. Forest Service. At first, Lee built many miles of trail working in the rugged Cascade Mountains south of Crater Lake. While working in what is today the Sky Lakes Wilderness, he named “Maude Mountain” for his wife. His trail-crew in turn named Lee Peak (close to Devil’s peak) for their boss.

Lee detested having to spend time tied

to a desk at Star Ranger Station. He much preferred being gone for days at a time out in the woods, where he was well known to every miner, rancher, and hunter in the Applegate. Ranger Lee was easily recognized, even from a distance, by the big white horse that he rode and the floppy-brimmed Stetson hat that he wore.

While Lee was off “rangering,” Maude would take care of business at Star Gulch, sometimes even serving as nurse to men who had seriously injured themselves out in the forest. Lee Port served in his job from 1917 to 1945. As members of the Grange and other local groups, he and his wife served important community roles in the upper Applegate Valley for more than three decades.

Jeff LaLande, for the Rogue River-Siskiyou National Forest

## The “Big Blow-Up” of 1910

By mid-August of that year, hundreds of forest fires in the Pacific Northwest choked the valleys and obscured the mountains from view. Lightning, accidents, and arson all played a part in this region-wide conflagration.

Companies of regular U.S. Army troops from Vancouver Barracks and the San Francisco Presidio arrived by special trains to join alongside Forest Service rangers fighting the “Ashland Creek” fire near Ashland, the “South Fork” Fire near Prospect, and the “Cat Hill” Fire east of Butte Falls.

Although damage and death was far less in southern Oregon than it was in northern Idaho, the fledgling U. S. Forest Service office in Medford needed all the help it could get. Local ranchers and farmhands, businessmen, hoboes passing through, Greek railroad workers—even the drink-sodden denizens of Medford saloons signed on to fight the fires. Their weapons: ordinary garden rakes, hoes, and shovels. A dirty, tiring, and dangerous job lay ahead.

Before the end September, not only had millions of acres of pine-and-fir forest across the Northwest gone up in smoke, but more than eighty people perished in the flames, and entire towns burned to the ground.

Jeff LaLande, for the Rogue River-Siskiyou National Forest

Jefferson Public Radio and the Southern Oregon Historical Society have re-launched the popular *As It Was* radio series with Craig Stillwell as the new chief writer and script coordinator. Dr. Stillwell has a Ph. D. in History from the University of Notre Dame and is currently an instructor in the Colloquium Program at Southern Oregon University. His team of writers includes published authors, university students, and staff members of other historical societies in Southern Oregon and Northern California. JPR began airing episodes of *As It Was II* on March 1st, 2005. The series airs Monday through Friday on JPR's *Classics & News* Service at 9:30am and 1:00pm. It also airs during *The Jefferson Daily* - 4:30pm on *Classics & News* and 5:30pm on *Rhythm & News*.

*As It Was II* is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. To share stories or learn more about the series visit [www.asitwas.org](http://www.asitwas.org). ■

## ARTSCENE

From p. 31

about place and environment. And the Redwood Art Association Spring Exhibit runs April 13th - May 21st in the Tom Knight and Dr. Richard & Elizabeth Anderson Galleries. A juried exhibition from Humboldt County's oldest artist's association. Morris Graves Museum of Art 636 F St. Eureka (707) 442-0278

### KLAMATH

#### Theater

◆ The Ross Ragland Theater and Cultural Center brings award-winning musical theater to Klamath Falls with a full production of *Gentlemen Prefer Blondes* on April 1st. This enjoyable song-and-dance antic is put on with humor by a cast of 30 musicians and actors. 7:30 pm. \$37-25. For tickets, call (541) 884-5483, visit [www.rrtheater.org](http://www.rrtheater.org) or call the box office. At the Ross Ragland Theater, 218 N. 7th St., Klamath Falls.

◆ The Linkville Players present Robert Louis Stevenson's nightmare-inspired bogey tale, *Dr. Jekyll and Mr. Hyde*, April 28th-May 20th. 8 pm. Based on a true story, this classic horror tale addresses the duality of man's contrary emotions and desires. \$7-11 (\$1 off for students and seniors). Ticket info/reservations: (541) 882-2586. The Linkville Playhouse, 201 Main Street, Klamath Falls. (541) 884-6782. ■■■

# POETRY

## Lawson Inada

Oregon has a new Poet Laureate and April is National Poetry Month—two reasons to celebrate. Lawson Inada was recently named Oregon's Poet Laureate, the first in twenty years, since William Stafford held the position. Now professor emeritus, Inada has taught at Southern Oregon University since 1966. His three books of poems are *Before the War* (Morrow, 1971), *Legends from Camp* (Coffee House Press, 1993), winner of an American Book Award, and *drawing the line* (Coffee House Press, 1997), winner of an Oregon Book Award. He is an editor of *The Big Aiiieeeee! An Anthology of Chinese American and Japanese American Literature* (Meridian, 1991), and primary editor of *Only What They Could Carry: The Japanese American Internment Experience* (Heyday Books, 2000).

Inada is a recipient of NEA Poetry Fellowships, the 1991 Oregon State Poet of the Year Award, an Oregon State Teaching Excellence Award, a Guggenheim Foundation Award in 2005, and served as a judge for the 2005 National Book Award in Poetry. He has read his work at the White House, and in 1985 he served as the U.S. representative to the World Cultural Festival in Berlin. He has been instrumental in creating multicultural curricula for high schools and colleges. For many writers and readers he has been the major voice of



William Stafford and Lawson Inada in Todd Barton's recording studio in Ashland, February, 1993. Photo by Vince Wixon

the Asian American experience. Last September he gave the dedication address for the new Interpretation & Cultural Resources Center at Manzanar National Historic Site.

During his tenure as Poet Laureate, Inada, who is adept at speaking to people of all ages, will travel to all parts of Oregon to read and to promote poetry in schools and communities. He has said about his poetry, "I hold our collective experience up to the light for the audience to see.... I'm trying to shed light on the human condition for all of us." This month's poem, written in February 2006, is set in Ashland.

## Walking the Labyrinth

### I. Complex

The community labyrinth  
doesn't get much usage.  
It just is, or it isn't,  
amidst the landscaping  
at a busy intersection.

It resembles a complex,  
concrete cul-de-sac  
connected to a sidewalk,  
and methodical pacing  
is out of step today.

### II. Primordial

After an outmoded home  
was removed, the plot  
was simply disheveled,  
a modest Ground Zero  
as the church adjacent

put plans into action—  
leveling and staking,  
laying the groundwork  
to place the pattern  
of primordial origin.

### III. Promising

The circuitous, switch-backing path beckoned  
one cloudy day, a lone  
procession progressing  
to a promising center.

Step by step, austere.  
With focus, advancing.  
But my mind meandered  
centrifugally beyond,  
and I came to a pause.

CONTINUED ON PAGE 35

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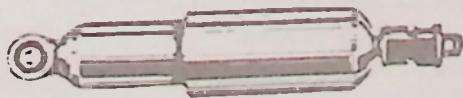


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# THEATER AND THE ARTS

*Molly Tinsley*

## The Unforgivable Forgiven

I've sometimes imagined Shakespeare's *The Winter's Tale* unfolding in a Mafia-like milieu, where godfathers wield absolute power and expect absolute loyalty of their prized, fiercely guarded extensions, the women and children. Such a rough, radically patriarchal world might accommodate the play's mélange of madness, heartbreak, comic roguery, and romance and muffle questions about its bursts of brutality and their forgiveness.

Without going quite so far, director Libby Appel has created an equally credible and much more elegant incarnation for this challenging work. In the lucid production of *The Winter's Tale* currently onstage in the OSF's Bowmer Theatre, Rachel Hauch's spare set of black tree trunks, tangled branches, and wandering chandeliers becomes a skeleton which Robert Peterson's lighting fleshes with changing seasons and moods. Meanwhile Deborah Dryden's stunning costumes remind us that Sicilia is a place where men must be men, in medal-spangled military uniforms, and their women, feminine and vulnerable in frothy gowns.

Leontes and Hermione, King and Queen of Sicilia, are expecting their second child. As the action opens, Leontes asks Hermione to help persuade Polixenes, King of Bohemia and Leontes' best friend, to postpone returning home. Hermione's success at this task propels Leontes into a vortex of jealous delusions so potent that he orders their son Mamillius removed from Hermione, imprisons her on the capital charge of adultery, then disowns their newborn daughter and sends the "bastard" off to die of exposure! It isn't until Hermione's trial brings news of Mamillius' death, and Hermione succumbs to an apparently mortal faint that Leontes hits rock-bottom and begins the upward struggle of repentance.

But this is only half the story. Abandoning Leontes to offstage atonement, Time reels forward sixteen years, the

setting shifts to a rustic corner of Bohemia, tragedy shifts to comedy, and Leontes' daughter Perdita, rescued and adopted by a lowly shepherd, has fallen in love with Polixenes' son. Despite its bright clothes and greenery, though, Bohemia is far from the idyllic antithesis to Sicilia, for it is ruled by its own anxious patriarch, Polixenes, and now it's his turn to fly into a violent rage at the potential contamination of his gene pool. He orders Perdita's face disfigured and her shepherd "father" hanged, then threatens his own son with a sort of death-disinheritance—if he pines for his love. Fortunately, bloodlines are strengthened out in time to prevent this second wave of violence, families reunite, and after sixteen years of behind-the-scenes solitude, a living Hermione re-embraces Leontes and forgives him.

But with so much stupid cruelty, including their son's death, on his record, how could she? Thanks to William Langan's vital Leontes and Miriam Laube's heartfelt Hermione, such questions do not shadow the resolution. In the early scenes, Langan's descent into jealousy is instantaneous, unresisted. He's at ease with anger, fluent in his ranting. Laube, though quick-witted, is clearly his dependent, proficient in a light-hearted, subtly seductive cajoling, while her perpetual smiles seem about to split into sobs. Their opening waltz is accompanied by over-loud ominous bass notes; they know this dance well. Beneath the public image of happy family surrounded by happy courtiers, private frictions abide.

A proud, controlling alpha male from the start, then, Leontes devolves into a brute. He spits out his growing mistrust of his wife not as an aside but to the poor child Mamillius, who shrinks before vulgar fantasies he can't understand. Leontes' insinuations knock the breath out of Jeffrey King's sweet, long-suffering Camillo: used to squirming under Leontes' tirades, he has never before heard anything as appalling as this. When Leontes confronts

Hermione in her chamber, he barely stops himself from striking her, then shoves her to the floor. Later a glance at his infant daughter causes a moment of self-recognition, but patriarchal anxiety drowns it: "I'll not rear another's issue," he declares.

Paradoxically, this angry, insensitive Leontes of Langan's makes Hermione's final forgiveness more acceptable. And it's not only because it confirms a social structure in which his abuse of power and her steadfast devotion are the norm. Operating too is the old notion, *The bigger they are, the harder they fall*. Once Langan's Leontes finally sees the brutality and wrongfulness of his actions, he is annihilated.

Not surprisingly, he resists the grief and horror of the truth more creatively than he resisted jealousy. When he learns of Mamillius' death, he scrambles to the conviction that he's being *punished* by a higher power: angry Leontes has dared to defy Apollo's oracle proclaiming Hermione's chasteness, and now Apollo, flexing a bigger anger, has shown him who's boss by taking Leontes' son. Leontes' confession at this point is blurted to Apollo in the spirit of damage control.

It remains for the brave Lady Paulina (Greta Oglesby) to bring down this hierarchy of wrathful fathers. Speaking a truthful lie to power, she announces Hermione's death then rephrases the crimes of Leontes' confession with emphasis on their painful human dimension and his sole initiative. Disobeying Apollo's oracle has nothing to do with it. In the course of her accounting, Langan falls to the floor, throws off his crown, and sobs, utterly devastated.

This scene doesn't simply mark the end of an aberrant episode, then, the curing of a nasty virus. It represents a death, of Leontes' whole self-centered, power-driven orientation toward life. And it ends with Leontes rising from a fetal position to kneel and embrace Paulina around the belly, an image of rebirth that foreshadows a promising future: his infant daughter Perdita will escape notice by an angry, marauding bear, and grow up to feel her mother's breath once more. IM

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

#### IV. Reliable

Steps ahead had stood  
the store which sold  
and delivered a used,  
reliable refrigerator  
to let us pay on time.

Step by step, austere.  
Then as the appliance  
hummed, labyrinthian,  
our children centered  
endeavors on the door.

#### V. Configuration

How long had it been?  
How far had we come?  
What more was in store?  
Step by step by step—  
engaging in the world.

Traffic, dusk, drizzle,  
inhale, exhale, smile—  
face raised to the sky.  
The old configuration  
taking its holy time.

#### VI. Interchange

But lightning made me  
backtrack in respect,  
and I took the direct  
walkway to sheltered  
centers of commerce—

entering processions  
to counters, tellers,  
before encountering  
contours configuring  
freeway interchange...

#### VII. Renewal

On an illustrious day,  
may family and friends  
gather for occasioned  
renewal, enhancement,  
to walk the labyrinth

hand in hand, and may  
that passage pertain  
to their daily lives,  
as the way of renewal  
pertained to the time  
before the town arrived.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3-6 poems, a brief bio, and a self-addressed, stamped envelope to:

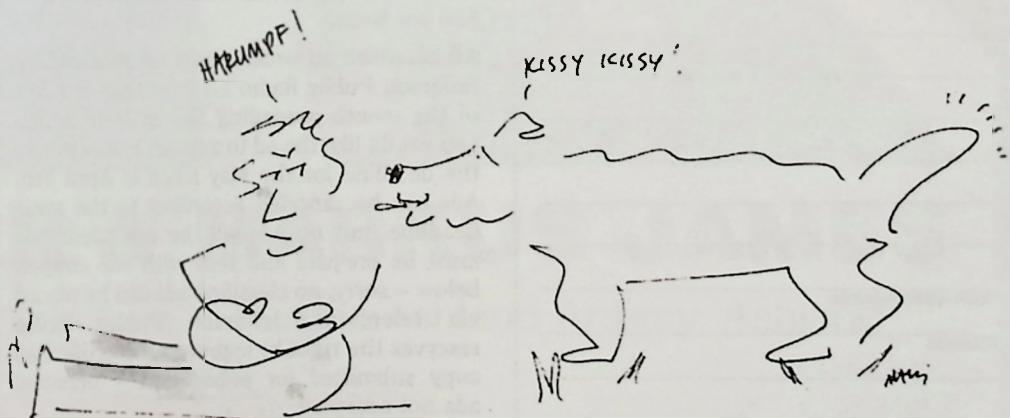
Patty and Vince Wixon, *Jefferson Monthly* poetry editors  
126 Church Street, Ashland, OR 97520.

Please allow two to four weeks for reply.



## LITTLE VICTORIES

*Mari Gayatri Stein*



*Wage Wags Not War!*

*This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.*

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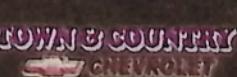
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